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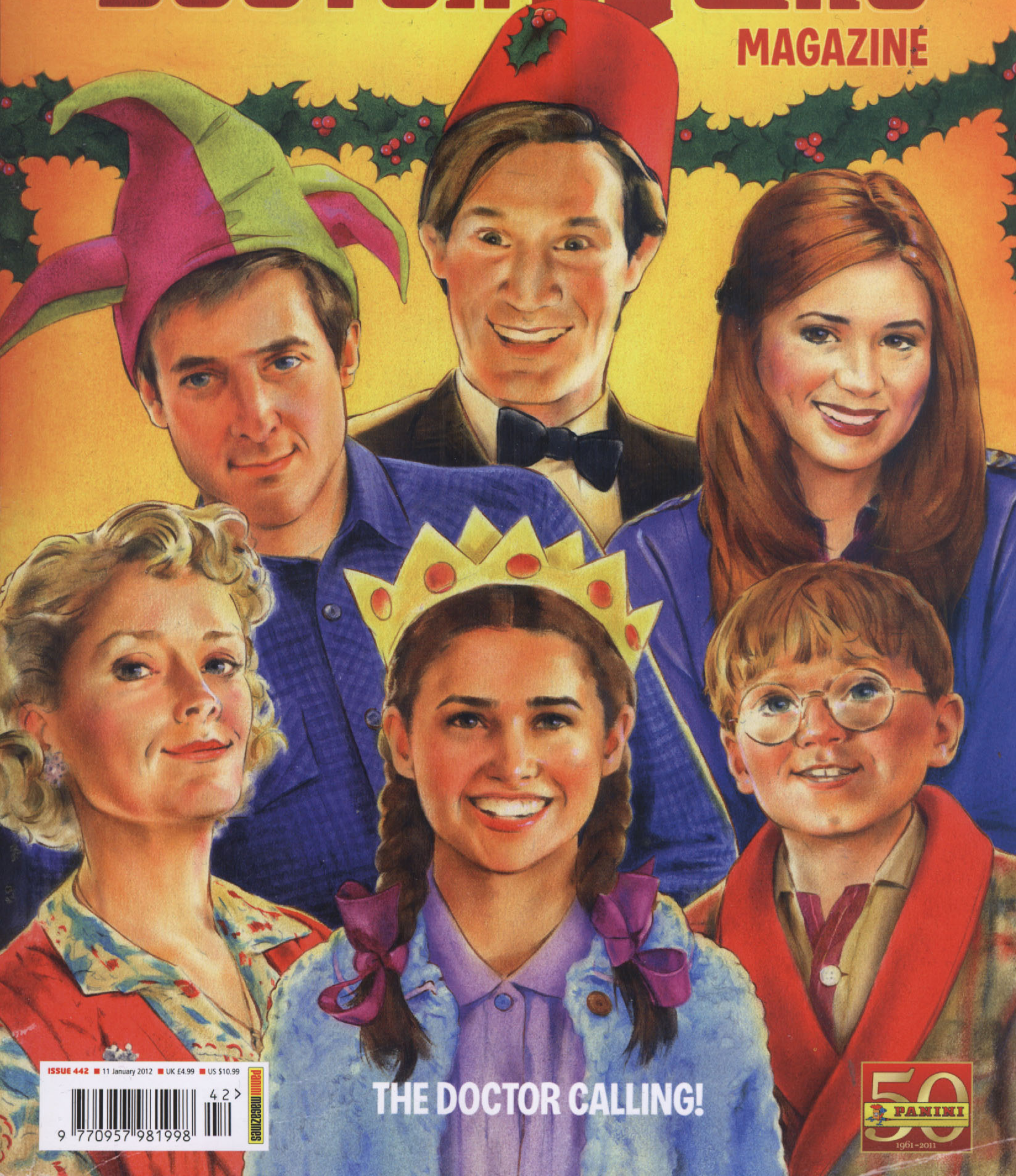
THE CHRISTMAS NUMBER

DOCTOR WHO MAGAZINE



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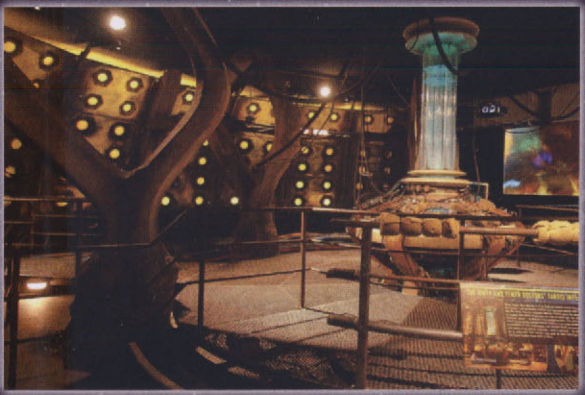

Out of this world Christmas gifts

Looking for inspiration for unusual Christmas gifts this year? The all new Any Day Ticket allows you to purchase a ticket to the Doctor Who Experience without committing to a particular date or time, making it an ideal Christmas treat for families and fans alike. And the onsite shop at Olympia Two features an extensive range of Doctor Who themed gifts.

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THE TIMES

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PULL TO OPEN

16

> "It's a wonderful concept, to be able to climb through a massive Christmas present in your living room, and find yourself in a snowy forest..."

DOCTOR WHO MAGAZINE

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Assistant Editor Peter Ware
Art Editor Richard Atkinson
Designer Peri Godbold
Editorial Assistant
John Ainsworth

Front Cover Artist Vince McIndoe

Managing Director Mike Riddell
Managing Editor Alan O'Keefe
Head of Production Mark Irvine
Production Assistant Jez Meteyard
Circulation and Trade Marketing Controller Rebecca Smith
Head of Marketing Jess Tadmor
Marketing Executive Jess Doran

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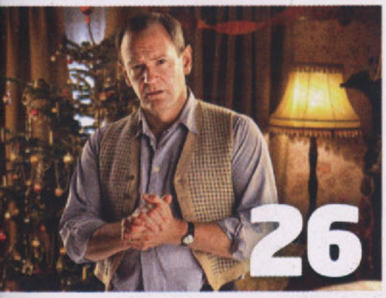
26

59

44

40

INTERVIEWS

20 BILL BAILEY
22 ARABELLA WEIR
24 MAURICE COLE
25 HOLLY EARL
26 ALEXANDER ARMSTRONG

FEATURES

16 CHRISTMAS PREVIEW
28 THE DOCTOR, THE WIDOW AND THE WARDROBE
32 THE WATCHER'S GUIDE TO CHRISTMAS
40 THE DWM REVIEW OF 2011
44 THE FACT OF FICTION
The Abominable Snowmen
90 THE WACTHER'S CHRISTMAS QUIZ

REGULARS

6 PRODUCTION NOTES
7 GALLIFREY GUARDIAN
10 BEYOND THE TARDIS
12 GALAXY FORUM
38 COUNTDOWN TO 50!
Series Thirteen (1975/76)
56 THE TIME TEAM
Episode 710: *The Christmas Invasion*
59 COMIC STRIP
The Chains of Olympus Part 1
72 A BATTLE OF WITS
74 THE DWM REVIEW
88 COMPETITIONS
93 CROSSWORD
95 SEASON SURVEY FORM
97 NEXT ISSUE
98 WOTCHA!

32

56

38

24

28

LETTER FROM THE EDITOR

Season's greetings!

To celebrate Christmas we've gone a little bit retro with our cover for this issue – which deserves a bit of an explanation.

People are often saying things like 'It wouldn't be Christmas without [*insert practically anything in here*]...' but for me – and no doubt for you too – one of the many joys of the festive season is receiving the Christmas double-issue of the UK's best listings magazine, *Radio Times*. Those beautiful artwork covers are a tradition that go right back to the magazine's very first Christmas issue, back in 1923. The cover you can see to the left is the Christmas 1924 edition of the *RT* – only the magazine's 65th issue ever – a beautiful piece of artwork from the British artist 'Abbey' (who had also painted the previous year's inaugural festive cover). I don't know how old 'Abbey' was when he painted these early *RT* covers – or if he lived long enough to know what a tradition he'd created – but for me, and millions of others, the anticipation of the arrival of the Christmas *Radio Times* is pretty much the most exciting thing to happen all year, because it signals that *Christmas is almost here!* I certainly remember loving the 1994 cover (pictured right), painted by Bob Venables, updating the 1924 original.

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THE RADIO TIMES
6d
SANTA CLAUS CALLING!

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As you can tell, this was the image I had in mind when I commissioned the very brilliant Vince McIndoe to paint a cover for this issue of **DWM**. Somehow it all seemed to fit – the Doctor with his two best friends; the mother (Madge) and her two young children (Lily and Cyril)... ah, the spirit of a family Christmas – I can almost smell the mince pies already! I hope you love Vince's painting as much as I do.

This Christmas, of course, there's another brilliant *Doctor Who* Special on the Big Day itself, so I hope these 100 pages will keep you fully entertained till then.

A very merry Christmas to one and all! Tom

PRODUCTION NOTES...

Steven Moffat - *Doctor Who*'s big boss! - answers your Twitter questions for DWM...

Okay, sometimes I don't know what you want to hear – have you noticed? No stop, don't all shout at once. I have taken steps! I have exploited the wonders of the modern age. Twitter! Yes Twitter, even old men like me know what online social media is – it's just like socialising with people, except without the socialising and the people. And this time, instead of guessing what you want to know, I've gone ahead and asked.

So here are some question from Twitter. (Yes, down wiv da kids, me!)

@NMatthews68: How can the Doctor go from universal legend to silent shadow?
Well, wait and see – maybe it won't be so easy. Though he's always kind of flitted between the two, hasn't he? Some weeks – usually if there's an old enemy to face – he's the mighty legend. And the next episode he's a daft stranger in a bow time, bluffing his way through the door. One of the big strengths of *Doctor Who* is that he can be both, without any contradiction. I suppose what I found interesting (and it seems I'm not the only one) was what a carefree, larking-wanderer makes of being an icon and terror to so many. We'll see – more to come...

@BarnabyDick: Will we ever find out about those two years taken from Captain Jack's memory?
I don't know. Ask Russell. No, ask me. No, ask Russell. Fact is, I wrote it in on a whim, in *The Doctor Dances*, just because it fitted the scene, and give Jack a bit of mystery. Russell liked it, but worried we'd then be stuck with it. I offered to take it out, and he said yes. And then, no. And then, yes, hang on, no, maybe, *oh why are you doing this to me, Steven, I'm busy!*

And then Russell left, and I took over, and I figured it would probably be my problem. And then *Torchwood* came back and I figured it would be Russell's. So ask Russell. No, ask me... (Look, we'll figure out something some day, I promise...)

@davenav: Who let the Doctor out of the Pandorica?
Rory, using the sonic screwdriver given to him by a future Doctor who'd already been let out of the Pandorica by Rory, using the sonic screwdriver given to him by a future Doctor who'd already been let out of the Pandorica by Rory, using the sonic screwdriver given to him by a future Doctor... (repeat infinitely)

@eltownendjones: *Doctor Who* is unlikely to ever come to an end, but in a mad fantasy world where it does, what should that ending be?
The TARDIS explodes in the sky (again) causing a huge amazing meteor storm, and a little boy on a mountain-side looks up and resolves in that moment, to run away to the stars – and the little boy is, of course, the Doctor. No, you're right, that's lame. Tell you what, let's NEVER END IT.

@APoliceBox: When do we get an official product release of River's Diary – With Spoilers Included?
Oh, can't be done. Never mind the spoilers – I glanced through it once and I'm *still* blushing. Bad woman. Bad, bad woman!

@Ta_Mant Tais: Did River stay in prison all her 12,000 life sentences?
The complete details of her incarceration have been hard to nail – mostly because she's hardly ever there, what with hair appointments, parties, and a police box turning up most nights...

@SDElsden: What is your favourite production period from 'old' *Doctor Who* and why?
1963-1989. I'm with Spilsbury. It's *all* brilliant. I used to try to have lots of 'interesting' opinions about different eras of *Doctor Who*, but the fact is, in my heart, I just loved it all, and never missed an episode. In all of telly-watching there is nothing so compromising of honesty, or so draining of joy, as the desire to have an interesting opinion.

@OzzyBaxter: What's up with that razor-burn you get on your jaw? I've seen it a couple of times in interviews. Looks painful.
This isn't a good story. This will worry you about me. At the height of the *Who* plus *Sherlock* stress-hell, I was sitting on a train, musing about my script deadlines and (as I thought) gently stroking my chin.

"What are you doing?" asked my wife.

"I'm thinking!"

"But what are you doing to your chin? With your fingers, it's like you're trying to... knit it."

And there's your answer: self-harm on a train to Cardiff – the old, old story. Of course, when I got there, *Confidential* leapt out at me, and announced that we'd be doing interviews covering several episodes. Ah well. Thank God no-one noticed, eh?

@mavarin: In the Library, River asked whether the Tenth Doctor had done Picnic at Asgard. Did she have any unseen adventures with that Doctor?
In my head, she did. And yes, Asgard was No. 10. May not have been an adventure, strictly speaking. She probably just ambushed him with a hamper!

@Bumble_Toes: In the Big Bang Two reset, were the Leadworth ducks saved? (And if not, why not?)
Oh, Lordy. From the start, I had this single idea: that the ducks, like Amy's parents, had been sucked through the crack in time. And to round everything off, in the very last shot of the series, we'd see the TARDIS fade away, leaving us with a shot of the duckpond, and some happy little ducks. Then, at the last minute, we had to relocate the scene to Amy's back garden, and it never happened. So! There you go! Nice thought, never happened. Oops!

@8thmanbound: Were the eye drives a homage to Nicholas Courtney's famous *Inferno* anecdote?
Of course, yes.

@Dr_Smith14: What is the name of the *race* of memory-proof aliens who belong to the Silence order?
I can't remember.

@wmalgal: Will there ever be an actor over the age of 40 playing the Doctor again?
Oh, I should think so. There's no rule, you know. All that nonsense I've heard spouted about demographics and the *Twilight* audience, never played any part. There was, for the record, a 30-year age range in the actors considered for No. 11. We cast Matt because Matt was the best man for the role – and that will always be the reason.

@paul_scoones: Has your experience as *Doctor Who* producer affected your opinions of the production values of the old days?
Well it's increased my admiration. I know how murderous this show is to make, and those guys were doing it for no money, and in no time. In particular, I think John Nathan-Turner in Insanely Ambitious mode (*Earthshock*, *The Caves of Androzani*, *Remembrance of the Daleks*) was something to behold. Movies, on a sitcom budget, from a multi-camera studio. Amazing!

***@TheDoctorOfWho*: Will we ever see the deleted River and Nazi scenes?**
No. Because there weren't any.

@smurfjedi PJK: Is it true that a new *Doctor Who* movie will 're-write' the story? Please say it's not so!
A movie may happen, I hope it does. But it will not, repeat *not*, rewrite *Doctor Who* history. Not on my watch anyway, and I don't think anyone else would ever be silly enough to insult the audience like that.

@Mantoniap: How much do you allow the actors to 'improvise' or 'ad-lib' within any given scene?
Doesn't happen that often, but there's a belter in *The Doctor, the Widow and the Wardrobe*. Matt threw in an extra line that I liked so much I asked for it to be included. It includes the words 'duvet' and 'bear'.

@Chalbo100: What was the first *Doctor Who* story you ever wrote (including childhood scribblings)?
The Night of the Bhards. By me and Billy McColgan, both aged 12. There was a moment of Pure Drama, when the Doctor discovered that the aliens had a planet-wide self-destruct device. Just a button on a console, marked (helpfully) Doomsday Button – Do Not Touch. And as I type, it's just occurred to me that I still have the script somewhere. Sorry, excuse me – I have to go and burn down my house... DWM

Illustration: Ben Morris

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

THIS ISSUE

Kraal comeback!

The Kraals return to menace the Fourth Doctor in a new full-cast audio drama from Big Finish. p8 ►

Up for sale!

Costumes and props from the history of *Doctor Who* are put under the hammer at the auction house Bonhams in London. p8 ►

Successful Strip!

The Doctor's clothes raise £50,000 for Children in Need as *Doctor Who* helps the charity break records. p8 ►

What secrets are hidden in the forest in *The Doctor, the Widow and the Wardrobe*? Find out on Christmas Day!

Discover a magical world at Christmas!

This year's *Doctor Who* Christmas Special, *The Doctor the Widow and the Wardrobe*, will première at 7pm, Christmas Day on BBC One – and the stars of the show will be promoting the adventure on TV and radio.

Matt Smith has had a busy couple of months promoting the series. Following the Doctor's striptease auctioning of his clothes for the annual Children in Need appeal on 18 November (see page 8 more more details), Matt was a guest on BBC One's *Breakfast* on Monday 21 November. Chatting to Bill Turnbull and Sian Williams, Matt talked about the series' future, and confirmed that they "shoot another 14 [episodes] starting in February. A whole series and a Christmas Special [for 2012]. And going into the 50th anniversary [in 2013] – a 50th Anniversary Special!"

Friday 25 November saw the release of the BBC's Christmas trailer which features a host of stars and celebrities that will be appearing in the BBC's Christmas programming. Amongst the celebrities are Matt and Karen playing a challenging game of Twister with a Cyberman!

There will be more promotion in the coming days – Arabella Weir, who was due to appear on Channel 4's *Drop Down Menu* on Wednesday 14 December will feature on ITV1's *Lorraine* on Tuesday 20 December, where she will talk about her guest starring role as Billis. In addition, the Friday 23 November edition of *The Graham Norton Show* will feature Matt Smith amongst Graham's festive guests.

Other appearances by cast members on TV and radio are still being arranged at the time of going to press – so keep your eyes peeled!

Big screen Doctor Who?

In November, entertainment industry newspaper *Variety* printed a story that a *Doctor Who* feature film is in development. The story claimed that the film is being produced in association with BBC Worldwide Productions and the director was named as David Yates, who has been at the helm of recent *Harry Potter* movies. *Variety* printed comments from Yates, who suggested that a *Doctor Who* film was in the pipeline, but was several years away from fruition.

Variety's article also implied that a *Doctor Who* movie adaptation would not follow on from the current television series, and would create its own continuity. Inevitably, the newspaper article led to a huge amount of speculation in the press and on the internet, that any potential *Doctor Who* movie would be a 'reboot', casting a new Doctor, and not following the continuity of the television series that started in 1963.

However, following the rumours, *Doctor Who* showrunner Steven Moffat clarified the situation: "The very brilliant David Yates was talking off the cuff and a little prematurely: there simply are *no* developed plans for a *Doctor Who* movie at the moment. But it's an incredibly exciting idea to get that magic blue box flying across our cinema screens, so stand by for further developments.

"However, if and when, the movie happens it will need to star television's Doctor Who – and there's only ever one of those at a time. And it would need to come out of the same production operation that makes the series. *Doctor Who* is a vitally important BBC brand with a huge international audience and not even Hollywood can start this one from scratch.

"So sorry if there's been any confusion, but on the plus side it has reminded us all what an exciting prospect this could be. Whatever happens, the BBC and BBC Worldwide will work together to ensure that we don't just get a movie, we get the movie that everyone wants. But keep asking me about it – maybe I'll surprise you with an answer!"

DOCTOR WHO
SERIES 6
MUSIC BY MURRAY GOLD

Six Music!

■ Released this month by Silva Screen is the soundtrack for the latest series, titled *Doctor Who: Series 6*. The double CD features composer Murray Gold's scores from all 13 episodes of the 2011 series. Featuring 66 tracks in total, the album includes *I Am the Doctor in Utah* from *The Impossible Astronaut*; *I See You Silence* from *Day of the Moon*; *Run Sexy* from *The Doctor's Wife*; *River's Waltz* from *A Good Man Goes to War*; *36 Years* from *The Girl Who Waited*; *Over Your Shoulder* from *Closing Time*; and *Brigadier Lethbridge-Stewart* from *The Wedding of River Song*.

Doctor Who: Series 6 is available on CD from 19 December. For more details, see *www.silvascreen.com*.

Forbidden Who

■ There are three additions to the *Doctor Who* costume t-shirts range this month – the Second Doctor, the Eighth Doctor and the Tenth Doctor. Priced £16.99 each, these are all available exclusively at Forbidden Planet.

Also out this month are five new Character action figure sets: *The Chase*, *Enemies of the First Doctor*, *Enemies of the Third Doctor*, *The Keeper of Traken* and *The Caves of Androzani*. See *www.forbiddenplanet.com* for more details.

Meet Santa!

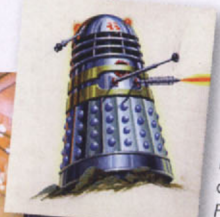
■ Father Christmas has set up his grotto at the *Doctor Who* Experience in London (see *www.doctorwhoexperience.com* for details). Santa (or Jeff, as the Doctor knows him), will be delighted to see all good boys and girls for a £5 supplementary charge until 21 December. The Experience currently has a festive theme, with exhibits including Kylie Minogue's *Voyage of the Damned* outfit, and the Robot Santas first seen in *The Christmas Invasion*.

Who history under the hammer!

Bonhams will be holding its latest Entertainment Memorabilia auction in London on 15 December.

Among the lots for sale are a large selection of *Doctor Who* items. The majority are costumes from episodes of the series shown since 2005 – some worn by David Tennant and Matt Smith. However, two items herald from the earlier years of the series. One is described as the preliminary design artwork for the cover of the first *Dalek Book* published in 1964 – a full colour illustration in watercolour and gouache of a Dalek. The second 'vintage' item is an original spaceship model from the Seventh Doctor adventure *Battlefield*, measuring 20 inches in diameter.

Bid for the Doctor' wedding costume...



Among the costumes on offer from more recent episodes are the Eleventh Doctor's stylish tux, silk scarf and top hat ensemble which he wore to Amy and Rory's wedding in *The Big Bang*; a suit and teacher's gown with mortarboard worn by David Tennant when the Doctor was masquerading as John Smith in *Human Nature/The Family of Blood*; four Smilers costumes from *The Beast Below*; a Clockwork Robot costume from *The Girl in the Fireplace*; and an Adherent of the Repeated Meme costume from *The End of the World*. The 'monster' costumes do not include masks.

There are a total of 39 separate *Doctor Who* lots in the auction with estimated starting bids ranging from £100 for a maid's costume from *Tooth and Claw*, to £4,500 for the *Battlefield* spaceship model. You can find out more at *www.bonhams.com*.

...assuming you haven't had the coat off his back already.

Doc's togs raise dosh for sprogs!

***Doctor Who* has helped to raise tens of thousands of pounds for this year's BBC Children in Need appeal. During a star-studded evening of fund-raising on Friday 18 November, the Eleventh Doctor stripped off his clothes and put them up for auction on eBay – where they sold for a whopping £50,000!**

Other *Doctor Who*-related items auctioned off included a Pudsey signed by Matt Smith (£1800) and art by *The Sarah Jane Advenures* stars Anjli Mohindra, Daniel Anthony and and Tommy Knight.

Children in Need raised a record-breaking on-the-night total of over £26 million and donations can still be made at *www.bbc.co.uk/pudsey*.

The Master and the Kraals gang up on Tom Baker!

More story titles have been announced for *The Fourth Doctor Adventures*, the forthcoming audio series from Big Finish starring Tom Baker, which launches in January 2012.

Following the first season line-up of *Destination: Nerva*, *The Renaissance Man*, *The Wrath of the Iceni*, *Energy of the Daleks* and *Trail of the White Worm*, the run climaxes with *The Oseidon Adventure* by Alan Barnes. The story co-stars Louise Jameson as Leela, while Geoffrey Beevers reprises his role as the Master. There are no major prizes for guessing the identity of the monsters – the Kraals from the planet Oseidon are back to invade Earth again, after their foiled attempt in the 1975 TV story *The Android Invasion*.

"The Kraals are great villains," says executive producer Nicholas Briggs. "I was recently reminded of their great story potential when I presented a DVD documentary for *The Android Invasion*, strangely enough at the location where I first met Tom Baker, for the *Myth Makers* videos! They're one of those monsters that had, shall we say, some physical, visual shortcomings that are easily put right on audio. We're giving them a new, vibrant lease of life here."

Looking ahead to 2013, Mary Tamm will return as Romana, and John Leeson as K9, in a run of new stories set after the Key to Time adventures. Season Two opens with *The Auntie Matter* by Jonathan Morris, in which the Doctor and Romana are hiding from the Black Guardian on Earth, where an alien creature has designs on the Time Lady. Julia McKenzie (*Marple*, *Cranford*) guest stars as Aunt Florence, while Alan Cox is Grenville.

Next up are *The Sands of Life* and *War Against the Laan* by Nicholas Briggs, two consecutive releases with a continuing story. David Warner guest stars as Cuthbert, Toby Hadoke is Mr Dorrick, while Hayley Atwell (star of Hollywood blockbuster *Captain America*) is President Moorkurk.

A long overdue reunion takes place in *The Justice of Jalxar* by John Dorney, as the Fourth Doctor calls in on his old friends Henry Jago (Christopher Benjamin) and George Litefoot (Trevor Baxter) while on a trip to Victorian London.

"It was an absolute joy to bring these characters and actors back together," says producer David Richardson. "John Dorney has written a brilliantly witty and exciting script, and the recording day was like a party, as everyone instantly clicked together after 34 years apart. Of course, there's something new as the infernal investigators meet Romana for the first time – and Jago becomes a little smitten..."

The Master is back on the Doctor's case.

In the following story, the TARDIS lands on the ocean floor in the future in *Phantoms of the Deep* by Jonathan Morris, where an alien life form is about to be discovered. This tense, atmospheric story stars Alice Krige (*Star Trek: First Contact*'s Borg Queen) as Doctor Patricia Sawyer.

The titles and guest cast for the final two episodes of Series Two will be announced in a future issue of **DWM**.

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BEYOND THE TARDIS

Dominic May tells us what the great and the good of *Doctor Who* are up to over the festive season...

Christopher Eccleston is on the run in *The Borrowers*.

Eccleston Verdict

■ **Christopher Eccleston** was named Best Actor at the International Emmy Awards in New York on 21 November for Willy Houlihan in *Accused* (a second series including **Sheridan Smith** and **Olivia Colman** has been commissioned). Eccleston claims Pod Clock in BBC One's *The Borrowers* (airing on Boxing Day, 26 December, at 7.30pm) is "the most challenging role I've done physically, because one of the conditions for me playing the part was that I did all the stunts."

More Awards!

■ **Karen Gillan**, nominated again for the Glenfiddich Spirit of Scotland Awards, presented Best Design at the *Evening Standard Theatre Awards* on 20 November where **Sheridan Smith** collected Best Actress for *Flare Path* (she and **William Gaunt** also received *Clarence Derwent* acting awards from Equity). On 16 November *Eric & Ernie* (executive producers **Piers Wenger** and **Beth Willis**/director **Jonny Campbell**) was awarded Best Television Short-Form Drama by the Writers' Guild. **Suranne Jones** won Best Performance Drama for *Scott and Bailey* at the RTS North West Awards on 19 November with **Phil Collinson**'s *Coronation Street* Best Continuing Drama. On 30 October Theatre Awards UK declared **Derek Jacobi** a master craftsman for *King Lear*.

Moffat's Three Doctors

■ **Matt Smith** told BBC One's *Breakfast* on 21 November that he, **David Tennant** and **Peter Davison** attended **Steven Moffat**'s 50th birthday party on 19 November. **Arthur Darvill** performed his own music during a reading of the play *I ♥ Peterborough* at the Key Theatre on 24/25 November. **Alex Kingston**, who presented Outstanding New Teacher of the Year at Downing Street on 2 November, returned to *The Late Late Show with Craig Ferguson* on 16 November.

It's Behind Who!

■ **John Barrowman**, who recorded BBC Two's *Never Mind the Buzzcocks* as presenter on 30 November, is the lead in 3D effects filled panto *Robinson Crusoe and the Caribbean Pirates* at Glasgow's SECC Clyde Auditorium from 17 December until 7 January (Tickets via 08443 954000).

Colin comes to dinner in *Come Dine WIth Me*.

Colin Baker, who features in Channel 4's *Celebrity Come Dine with Me* over Christmas, is Fleshcreep in *Jack and the Beanstalk* at the Mansfield Palace Theatre until 8 January (01623 633133). **Frazer Hines** is Muddles and director of *Snow White and the Seven Dwarfs* at the Skegness Embassy Theatre from 14 to 31 December (08456 740505). **Bonnie Langford** is Fairy Fuchsia with Dalek voice **Royce Mills** as Dame Trott in *Jack and the Beanstalk* at Guildford's Yvonne Arnaud Theatre until 8 January (01483 440000).

Panopticon Pantocon

■ **Marshall Lancaster** is Abanazar in *Aladdin* at Newark's Palace Theatre with **John Challis** in the same role at Weston-Super-Mare's Playhouse. **Terrence Hardiman** is Squire Skinflint opposite **Leslie Grantham** as the Demon King in *Mother Goose* at The Stag, Sevenoaks. **Don Gilet** is Fleshcreep in *Jack and the Beanstalk* at Dunstable's Grove Theatre, while **Brian Blessed** is Giant Blunderboar's voice in another production at Durham's Gala Theatre. Inquisitor **Lynda Bellingham** is Fairy Godmother in *Cinderella* at Birmingham's Hippodrome. **Richard Gauntlett** is writer, director and Nurse Pickle in *Sleeping Beauty* at Norwich Theatre Royal. *The Sarah Jane Adventures*' **Nigel Havers** is Captain Hook in *Peter Pan* at The Hawth, Crawley. **Stuart Organ** is Baron Hardup in *Cinderella* at Hornchurch's Queen's Theatre. **Lucy Baker** (*aka* Lucy Benjamin) is Mrs Darling in *Peter Pan* at the Mayflower in Southampton.

Theatre Treats

■ **Billie Piper** won rave reviews for her performance as Carly in *Reasons to be Pretty* at London's Almeida Theatre (020 7359 4404) until 14 January, the script rewritten on account of her pregnancy. *One Man, Two Guvnors* with **James Corden** and **Trevor Laird** is at London's Adelphi Theatre until 25 February. **Simon Callow** is in *A Christmas Carol* at London's Art Theatre until 14 January. **Sophie Okenedo** is Julie in *Haunted Child* at London's Royal Court Theatre until 14 January. **Mark Benton** is Perks in *The Railway Children* at Waterloo Station until 8 January.

Christmas Film & TV

■ ITV1 includes **Penelope Wilton** and **Hugh Bonneville** in *Downton Abbey*'s Christmas Special (Christmas Day, 9pm), **Sarah Smart** and **Bill Paterson** in *Fast Freddie, the Widow and Me* (27 December, 9pm), **Sheila Hancock** and **Pooky Quesnel** in *Just Henry* (18 December, 7pm), **Charles Palmer** directing *Poirot: The Clocks* (Boxing Day, 9pm) with **Lesley Sharp** and **Geoffrey Palmer** (also in BBC Two's *Rev* Christmas episode with **Olivia Colman** and CBBC's *Lost Christmas*). Channel 4 features **Alexander Armstrong** in Edwardian sitcom *Felix and Murdo* (28 December, 10.35pm) by **Simon Nye**.

Festive BBC

■ BBC One offerings include 90-minute comedy *Lapland* (Christmas Eve, 10pm) directed by **Catherine Morshead** featuring **Keith Barron** and **Julie Graham**, the return of *Absolutely Fabulous* (Christmas Day, 10pm) with **June Whitfield** and *Comic Relief* Doctor **Joanna Lumley**, *The Gruffalo's Child* (Christmas Day, 6.30pm) featuring voice artistes **James Corden** and **Shirley Henderson**, *Fern Britton Meets... Brian Blessed* (18 December, 10am), and *Great Expectations* (27-29 December, 9pm) with **Frances Barber**, **Claire Rushbrook** and **Harry Lloyd**.

Frances Barber has *Great Expectations!*

Quickies

■ **David Troughton** provides Christmas readings at St Mary's Church, Warwick (21 December). **Mark Gatiss** is raconteur of Radio 4 Extra's *The Man in Black* Series Four until Christmas Day. DWM

Dominic May thanks NGW Ltd, David Saunders, Alasdair MacFarlane, Diane Benjamin, Michael Bruce, Ava Eldred, Chris Chibnall, Jason Haigh-Ellery, Richard Marson, Russell T Davies, Richard Mills, Graeme Wood and various *Doctor Who* cast, crew, agents and websites for input into 2011's *Beyond the TARDIS*.

Saturday 14 January 2012
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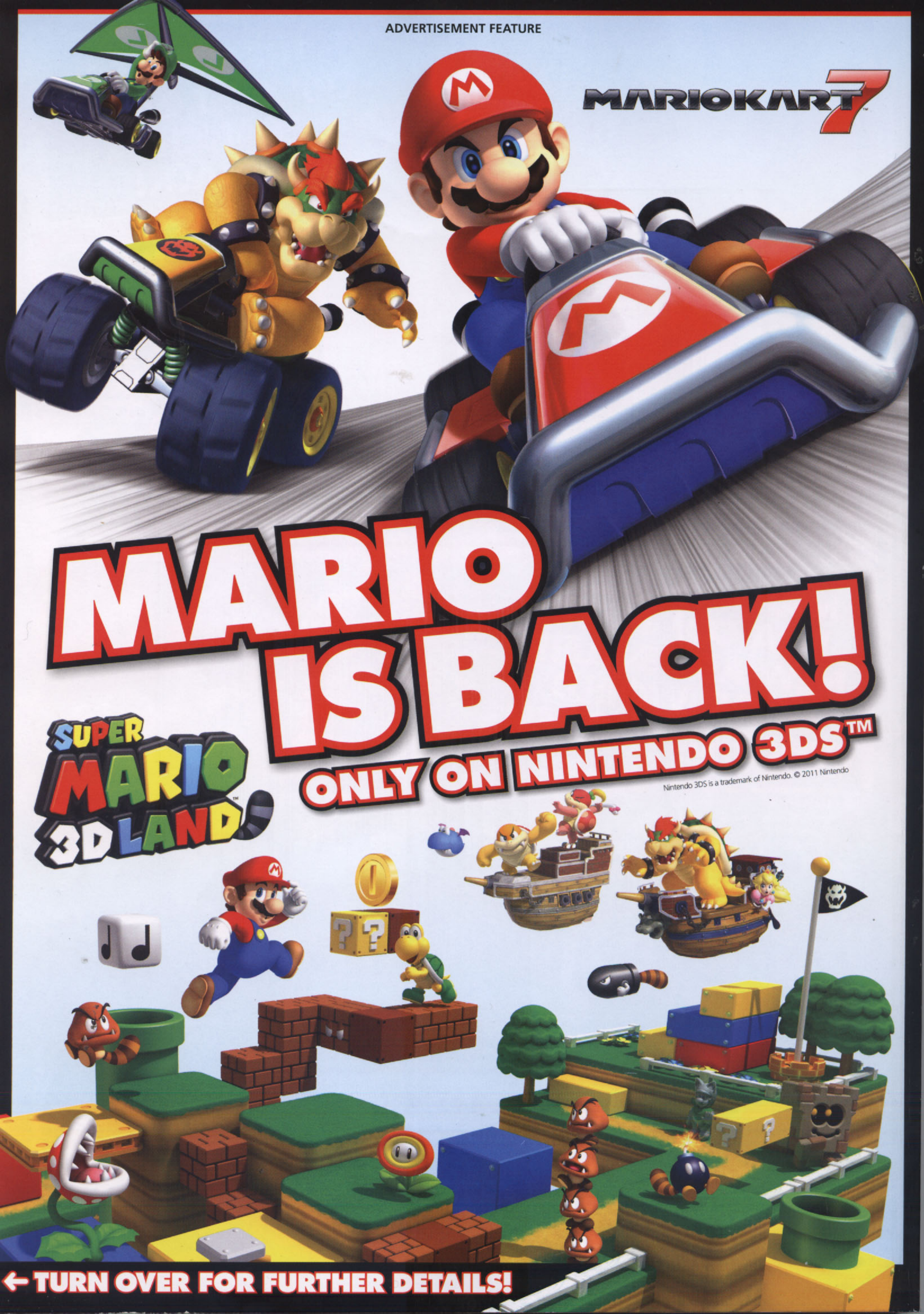
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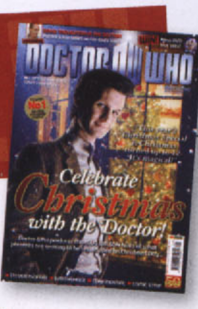


Birthday wishes, future hopes, extras that are essential... and the Doctor – naked! It's your letters!

D*octor Who* was 48 years old on 23 November 2011! Readers sent in their congratulations to **DWM**...

HAPPY BIRTHDAY, DOCTOR!

Happy 48th birthday, *Doctor Who*! I think it's exceptional that the show has lasted this long. From its humble beginnings it has faced innumerable problems, and even been cancelled. But you know what? The fan base stayed strong through those hard times. Whatever the circumstances, they remained passionate, which I think is beautiful, because I think the fans are what make a show. *Doctor Who* has some brilliant fans to make it such a brilliant series. So let's don our fezzes and bow-ties, pack our sonic screwdrivers and go fight evil and injustice, while offering some delicious jelly babies. I'm so glad to call myself a *Doctor Who* fan – here's to 50 years and many more to come!

HANNAH GRIFFITHS (15) EMAIL

In *A Battle of Wits* in **DWM** 441, Johnny and Toby took opposing views on how best to celebate the 50th anniverary in 2013...

TEXT IN!

Message us from your mobile!

- **DAVID PERRY** Christmas is fast approaching. And not one toy company has produced a talking Dorium's head in a box. Shame. I'd love one of those!
- **CLAUDINE HARPER** Marcus Wilson says that none of us liked the multi-coloured Daleks – but I did! So did my sons. It's their fave episode!
- **RICHARD** There once was a Doctor called Who, but his real name nobody knew. Though Rose made him quiver, he married dear River, (his adventures, though, never turned blue).
- **RK** Have all the old Doctors and do the Special *live!*
- **PHIL C** Surprised myself by watching *The Twin Dilemma* and really enjoying it! Colin's performance was fantastic.
- **STEVE HARDY** Only just realised how stark and effective Alan Barnes' *The Cybermen* comic strip was! Any chance of a reprint of this masterpiece?

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: TELECOM EXPRESS, 0870 8804869.

THE 11 DOCTORS...?

Re **DWM** 441's *A Battle of Wits*: I'm totally in agreement with Johnny Candon on this one. I think that most *Doctor Who* fans are expecting a multi-Doctor story of some sort in 2013.

For a show to last this long is extremely rare and should be celebrated as indulgently as possible. As for Toby Hadoke's point about the laborious task of explaining previous Doctors to the audience – we've kept up with plenty of head-spinning plots in the last couple of years, so I think we can handle the Doctor meeting himself. Without a multi-Doctor story, the anniversary would be like a Christmas turkey dinner without those little sausages wrapped up in bacon – all very nice, but you'd be left feeling that something was missing.

RICHARD BREWER EMAIL

Two Doctors or more, please!

It was interesting to read the debate regarding *Doctor Who's* forthcoming 50th anniversary and how best to celebrate it in *A Battle of Wits*. In terms of the show itself, I wouldn't bring back old Doctors. However what's to stop an animated Special with as many actors from the history of the series as could be mustered? The Doctors and the companions could be shown in their prime, and those Doctors no longer with us could perhaps be played by the likes of David Troughton and Sean Pertwee? Just a suggestion.

DANIEL CLEMENTS EMAIL

How about a mini-series in the spring of 2013; seven episodes, each with a different 'companion'? Starring Tom Baker, Peter Davison, Colin Baker...

JR SOUTHALL FACEBOOK

Matt, Karen and Arthur show off the new DVD box set. Don't faint, Melissa!

© PA

STAR LETTER

As soon as I read in **DWM** 440 about the *Doctor Who* DVD signing event in Westfield Stratford on Monday 21 November, I was planning my journey. The night before, I caught the train to London. The train journey took nearly four hours – and by the time I got to the store it was 1.30am Monday morning. At about 3am, some people came bearing the TARDIS! About an hour before the signing, I started getting *very* lightheaded and had to keep going for walks to calm the excitement a bit – there was a point where I was standing on the spot swaying. I'd never been so excited in my life.

After making plenty of *Doctor Who* fan friends, and 12 hours of queuing, I eventually got to meet Matt Smith, Karen Gillan and Arthur Darvill as they signed my DVD box set. Nothing could have made me happier – they were so genuine and kind, the most wonderful people anyone could ever hope to meet.

I'm sure I'm not alone in saying that it was the most surreal and amazing experience of my life – and I really should be thanking my new friends for supporting me as I nearly passed out with joy! No joke. It was a close one. Thanks to the organisers for the opportunity of something so incredible!

MELISSA SEARLE (16) AXMINSTER

Melissa's letter wins her a copy of the latest Eighth Doctor audio adventure, *Army of Death*, out this month from Big Finish priced £14.99.

I'd like to see a dramatisation of the production – one of those BBC Four things about the birth of the series. Bunny Webber clacking away at a typewriter and Sydney Newman being all Canadian and shouty when the pilot turns out to be poo. An Asian director, a female producer... it's the stuff BAFTAs are made of!

MATT WEST FACEBOOK

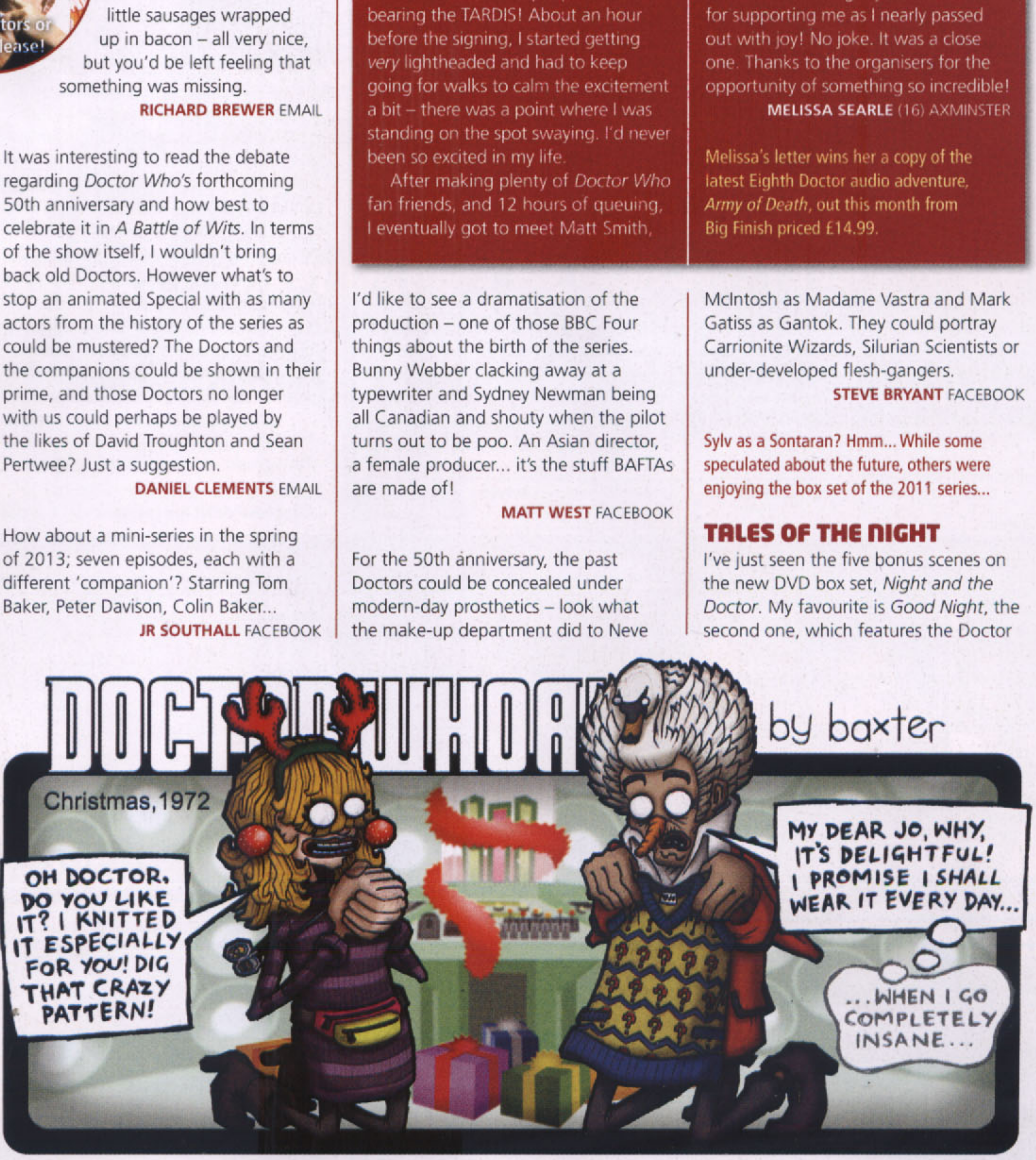
For the 50th ánniversary, the past Doctors could be concealed under modern-day prosthetics – look what the make-up department did to Neve McIntosh as Madame Vastra and Mark Gatiss as Gantok. They could portray Carrionite Wizards, Silurian Scientists or under-developed flesh-gangers.

STEVE BRYANT FACEBOOK

Sylv as a Sontaran? Hmm... While some speculated about the future, others were enjoying the box set of the 2011 series...

TALES OF THE NIGHT

I've just seen the five bonus scenes on the new DVD box set, *Night and the Doctor*. My favourite is *Good Night*, the second one, which features the Doctor



DOCTOR WHOA!
by baxter
Christmas, 1972
OH DOCTOR, DO YOU LIKE IT? I KNITTED IT ESPECIALLY FOR YOU! DIG THAT CRAZY PATTERN!
MY DEAR JO, WHY, IT'S DELIGHTFUL! I PROMISE I SHALL WEAR IT EVERY DAY...
...WHEN I GO COMPLETELY INSANE...

and Amy. It showed their friendship in a new way, shedding new light on their relationship. I loved it!

KATHERINE HARRIS EMAIL

A good night for the Doctor and Amy.

The *Night and the Doctor* scenes on the box set provided a fascinating insight into the character of the Doctor. Not only that, but one of them also filled in an important chapter in the saga of the Doctor's relationship with River Song. This beautifully-acted scene, titled *Last Night*, isn't a 'DVD extra' in my opinion – it's a DVD essential!

GARY DAKER EMAIL

While it was nice to discover what the Doctor, Amy and Rory get up to after lights out in the TARDIS bedroom, I was a little disappointed not to see Rory in his jim-jams, adventuring after dark. Maybe if he comes back next series? (Pretty please, Mr Moffat?)

VICKI CLEMENTS LONDON

Make a wish, Vicki! Now. Not everyone agreed with our reviewers in **DWM** 440...

FINAL SALUTE

It's rare for me to agree with Graham Kibble-White's reviews, but after reading his piece on *The Wedding of River Song*, I disagreed so intensely with his opinion about the Brig's death, I felt I had to get in touch.

Nicholas Courtney's passing *had* to be acknowledged in the context of the series; the Brigadier and his real-life counterpart have played such an important role down the years, that this event deserved more than a mere episode dedication. To have done so in any other way than through the concurrent demise of the on-screen persona, would have done a great disservice to both the memory of Nick and his many, many fans.

That the man who defended his planet against the Master, Daleks and Cybermen, who faced death numerous times and survived should have passed away in such quiet environs somehow seems strangely fitting. That it should have occurred when the Doctor wasn't looking makes it all the more poignant.

It made clear that for even one of the Doctor's most loyal and enduring friends, death cannot be avoided indefinitely.

GAVIN MACLEAN MANCHESTER

SOMETHING SPECIAL

In Gary Gillatt's review of the *Day of the Daleks* (**DWM** 440) Special Edition, he makes no bones about his dislike of the new effects. I couldn't disagree more. One thing above all that used to annoy me growing up with the show was bad or failed special effects. The fact that such effects jar so badly and let down an otherwise faultless production is proof that such overhauls are needed in this digital age where good special effects are taken for granted.

I applaud the Restoration Team for having the courage of their convictions to go ahead despite a vocal minority who simply won't or can't accept that bad effects simply won't wash with modern audiences.

I would love to see lots of classic *Doctor Who* from *Pyramids of Mars* to *Invasion of the Dinosaurs* get this treatment. Expensive? Maybe. But I would love every bit of it. As a 49-year-old-fan (I remember *The Power of the Daleks*), the new edition of *Day of the Daleks* wins hands down. Why would I want to watch the old edition ever again?

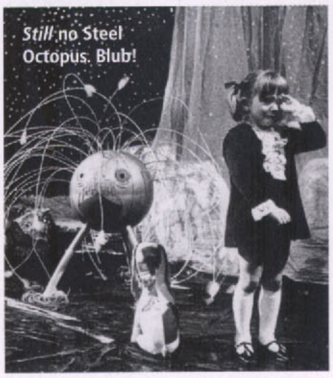
ROGER SHORE BELFAST

SHOCKING OMISSION!

Once again, in this, the show's 48th year, a frankly shocking omission occurred: where oh where was Karen's Steel Octopus?! We've been promised its appearance in *Doctor Who* for more than 44 years now! Yes, the star of *Blue Peter*'s famous 1967 'Design A Monster' competition, as judged by Second Doctor Patrick Troughton, is once again neglected by the show: no hint of its groping tentacles, its juddering half-sliding, half-having-issues-with-the-studio-floor movement, its beady eyes, or its tendency to only appear in public when surrounded by dry ice.

Come on, Mr Moffat, you even let a reference to one of the stage plays get past your red pen this year! I can but hope that the Octopus is finally able to get its turn in the spotlight by the show's 50th anniversary, and help repair the years of fandom's collective neglect.

NICK MELLISH EMAIL


Still no Steel Octopus. Blub!

Get over it Nick, it's never going to happen. Probably. Meanwhile, talking of Troughton...

PRIVATE PATRICK

DWM 441 was an excellent issue. I particularly liked the article about David Troughton; interesting what he said about not doing conventions because he doesn't want to answer questions about his dad. Sometimes we forget that great actors are still people, and we don't really have a right to pick over the details of their personal life.

GARETH JEPHCOTT FACEBOOK

The biography, *Patrick Troughton*, written by another of his sons, Michael, is now out from Hirst Books. Back to the recent past now and the Doctor's charitable undressing...

@DWMtweets

Join other DWM readers on Twitter!

- **@keither909** Power outage, nothing to do but read **DWM** by lantern light. I can think of worse ways to spend a Sunday.
- **@paul_bowler** If people buy the limited 'Silence' edition of the new DVD box set, how will they remember if they've watched it?
- **@clickclickdrone** TARDIS: Time And Relevent Decisions In Spite: Should be a title for a time management workshop!
- **@AmyHallahan** Had an amazing Weekend at Memorabilia Birmingham! Derek Jacobi, Ian McNeice, Kai Owen, Colin Baker and Arthur Darvill!
- **@alanjstratford** *Night and the Doctor* – hilarious and heartbreaking, only Steven Moffat could do movie-sized ideas as DVD extras.
- **@Lionesskeeper** Dear Jim, can you fix it to get Steven Moffat to write a story with Sir Arthur Conan Doyle?
- **@Jamesmorgans** The trailer has really whet my appetite for Xmas – and what a name! This is going to be spectacular!

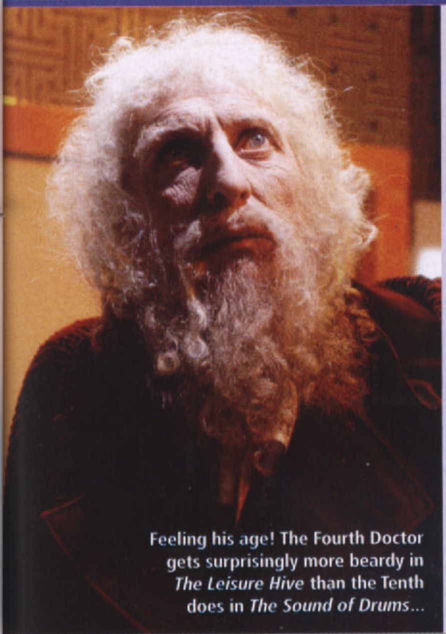
Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

READER IN NEED

Oh great! The *Doctor* gets his kit off for Children in Need. Personally I'm not so keen on seeing the Time Lord's 900+ year old pecs (or any other part of him). Nor am I bothered about seeing Matt Smith's flesh. Therefore, being neither female nor gay, I must join those who are wailing and gnashing their teeth at the lack of a similar offer from Amy!

MIKE SIVIER FACEBOOK

The Doctor wasn't actually naked – he never mentioned underwear while he ►



Feeling his age! The Fourth Doctor gets surprisingly more beardy in *The Leisure Hive* than the Tenth does in *The Sound of Drums*...

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

DEAR DWM

We know that the Doctor has lived for hundreds of years – but at what rate does his body age?

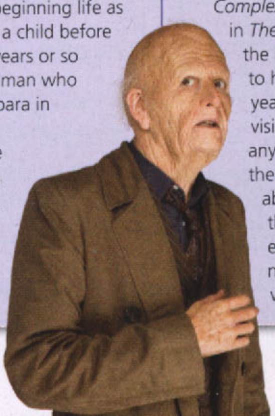
SUSAN THOMAS EMAIL

DWM REPLIES: Well Susan, let's look at the evidence. In1967's *The Tomb of the Cybermen*, the Second Doctor says he's about 450 years old. Now, as there was a (seemingly) continuous run of stories between1966's *The Tenth Planet* and *Tomb*, we can assume that the First Doctor was also about 450 when he breathed his last – no spring chicken to look at, admittedly, but damn good for his years!

But what did the Doctor look like as a child? In 1980's untelevised *Shada*, Romana recalls being a Time Tot, and in 2011's *A Good Man Goes to War* the Doctor takes out his cot out for Melody Pond. Elsewhere, in *The Sound of Drums*, we see the Doctor's most notorious contemporary, the Master, as an eight-year-old child, staring into the Untempered Schism. So, from this we can assume that the infant Doctor aged like a human – beginning life as a baby and becoming a child before developing over 445 years or so into the crotchety old man who abducted Ian and Barbara in Totter's Lane.

However, when the Doctor's age has been artificially accelerated, the signs of aging are more evident. In 1980's *The Leisure Hive*, the Doctor apparently ages 500 years inside the Recreation Generator, and it shows; while in 2007's *The Sound of Drums*, the Master ages the Doctor 100 years, and his Tenth incarnation appears to age nearly as much as a human might.

Most recently, between saying goodbye to Amy and Rory in *The God Complex* and meeting them again in *The Impossible Astronaut*, the Eleventh Doctor claims to have lived another 200 years. However, there's no visible sign that he's got any older, so there's always the possibility that he's lying about his age. If he's telling the truth though, the evidence suggests that his natural aging process is very slow indeed...



GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Watch the coolest couple on television, Matt Smith and Karen Gillan, get into the groove at this year's Comic-Con in San Diego! Search YouTube for: **Comic-Con Matt dancing**

A super seasonal treat, as Matt, Karen and Arthur sing – in their own, unique way – Have Yourself a Merry Little Christmas. Search YouTube for: **Doctor Who Christmas cast sing**

Nicola Bryant is introduced as the new *Doctor Who* girl, Peri, in this rare 1984 clip from BBC1's *Breakfast Time*. Love the accent! Search YouTube for: **Nicola Bryant Breakfast Time**

Timothy, David & John
Actors

Cast and crew sing along to *500 Miles* in a glorious video made for the wrap party of David Tennant's last story, *The End of Time*! Search YouTube for: **Doctor Who cast crew guarrorock**

David Tennant, Catherine Tate and John Barrowman say goodbye to departing execs Russell T Davies and Julie Gardner in 2009... Search YouTube for: **Doctor Who ballad guarrorock**

◄ was describing each piece of his outfit, so presumably he still had it on under the hologram. Or he could have taken it off at the same time as the trousers. I don't think anyone would want to bid for someone's underwear on an auction anyway.

CALLUM McPHERSON FACEBOOK

You'd be surprised, Callum. But anyway, enough about the Doctor's underwear – we want to know what happened to his socks!

QUESTION OF CHARACTER

As a collector of *Doctor Who* action figures, I think that, in general, Character Options has done a splendid job this year, with new Doctors, new articulation and some new, *fun* sets. It's been a great year for collectors. In future, I hope Character releases a figure of the Doctor in his long coat (from *Closing Time*), a new sonic screwdriver to go with the 5" line, Madame Kovarian, the Minotaur, Handbots and perhaps even some more Peg Dolls (the Peg Soldier figure will seem lonely if it's the only one!). And I understand that next year they are finally going to bring out a Rory figure! Yes, a Rory at last! Hot diggitty!

HARRY W STEENSON BANGOR

SOMETHING FOR THE DADS

There's been a lot of furore around the cost of the official convention in Cardiff next year. Well, yes, it's not cheap, but really it's about time the adults got their own quality event. I loved *Doctor Who Live* and The *Doctor Who Experience*, but the primary demographic for those events was the kids. I for one am happy that at this event the focus will be on the more mature, seasoned fan. That's the thing about our favourite show – it can be different things to different people at different times of their life. I for one can't wait.

NICK JOY BOURNEMOUTH

LOVE FOR BEN

I have been reading your magazine ever since it underwent a redesign to welcome the Ninth Doctor, one of my favourite parts is to see the art by Ben Willsher in the reviews section. I think it would be great if you could print some more of his work, or – better still – include it as a poster as its truly amazing; failing that it would be great if you could offer them for download.

PHIL ARMSTRONG EMAIL

Oh stop it, Ben's head is big enough already! And now, someone's in for a surprise...

JUNE'S SHOCKING PAST!

Firstly, may I say what a fantastic job you all do in creating a water-tight magazine that all of us regulars may sometimes take for granted. We are so used to you finding everything Whovian and fitting it all in with exquisite detail and best of all, a great amount of heart. Although the other day, someone certainly didn't take you for granted. In fact, you made her day.

My career as a producer and director in theatre means that often I get to work with wonderful actors who have appeared in *Doctor Who* over all of his regenerations. One of these wonderful people I actually teach classes for in a theatre school in Surrey. On the day I was due to travel to the school to do my usual classes, I had spent the morning hunting down the latest copy of **DWM** for my train journey. Sadly, not every newsagent in London stocks **DWM**. It's ridiculous! I finally made it on the carriage and as I opened my freshly printed copy, who was staring back at me, but the lovely June Bland (*Earthshock*, *Battlefield*) in all her glory in your *Fact of Fiction*. Or to put it another way: my boss!

June 'Berger' Bland enjoys *The Fact of Fiction* in DWM 441!

As soon as I arrived at the school, I showed June the many images and facts you had assembled about her episode and it absolutely made her day. She even showed the many young students that now go to her for acting, singing and dance lessons – many of them perplexed why the Cybermen looked the way they did, but most in awe to know that their humble principle had worked with that illustrious Time Lord.

June still continues to teach, act and direct and sends her best wishes to all who read **DWM**.

ANDREW KEATES LONDON

Glad to hear June's doing well, Andrew! Are there any other readers in contact with the *Doctor Who* stars of yesteryear? If so, do let us know! And finally – here's a thought to keep you occupied till Christmas...

ALL IN THE FAMILY?

So how long before the penny drops and we learn that Rory Williams and *Torchwood*'s Rhys Williams are related? Because what the Williams family needs is a more complicated genealogy...

ROBERT GETZ EMAIL

Well, quite. And how about *Remembrance of the Daleks*' Allison Williams? Or *Inferno*'s Petra Williams? Or *The Tenth Planet*'s Glyn Williams? Or 70s producer Graham Williams? Or... [*that's enough now – see you in the new year! Ed*] DWM

ON THIS MONTH... 10 YEARS AGO

DOCTOR WHO
'When's he coming back?'

It's December 2001, and professional fans consider the return of *Doctor Who* to TV...

THINGS TO COME?

'When's it coming back?' was the plaintive cry on the cover of **DWM** 312, while the contents page grumbled, 'So this is Christmas, and what have they done? Another year over and they still haven't returned *Doctor Who* to the telly, that's what.' The TV Movie, broadcast over five years previously, had not led to a new series, but fans remained ever-hopeful that *Doctor Who* would, one day, return. However, expectations had been lowered – as the lead feature in the mag, *50 Essential Questions*, revealed.

When questioned by **DWM**'s Jonathan Blum, *Queer As Folk* script editor Matt Jones was realistic about the show's image. "I don't think the BBC sees *Doctor Who* as comparable with, say, *Pride and Prejudice*, and therefore is very unlikely to spend that much money on it." TV writer Gareth Roberts added, "I suspect it's not a matter of *Doctor Who* coming back... but rather selling it to the BBC and the audience from scratch."

A tough sell, then. So, assuming it returned, what would it be like? "The shape of TV will no longer accept a half-hour serial format," asserted television researcher Andrew Pixley. "It doesn't exist." Writer and actor Mark Gatiss disagreed: "I really don't think 50-minute episodes or TV movies suit it."

A new series wouldn't need to be that expensive, reckoned Gareth. "You don't need CGI, that's a silly myth. You could take a deliberate decision to do *Doctor Who* as an atmospheric, character-led series with creepy moments rather than spectacular ones, which would bring costs right down. Better scripts than *Doctor Who* ever had are what you really need." Ouch! And how big an audience could the show get? "The series' old ratings could only be dreamed of now by broadcasters," Mark sighed wistfully. "Ten million! Just imagine..."

Ah, ye of little faith!

THE ONE AND ONLY!

Elsewhere in **DWM**, a new audio 'Doctor' was revealed by Big Finish – Christopher Biggins, star of *The One Doctor* by Gareth Roberts and Clayton Hickman. "The script is hysterically funny!" thought Biggins. Also starring was Matt Lucas, fresh from his hit radio series *Little Britain*. "David Walliams, who I write with, is a big fan," revealed Matt, "... so I feel like an honorary *Doctor Who* fan!"

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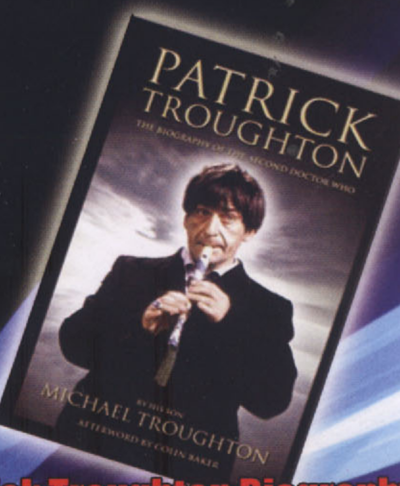

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The Doctor, the Widow and the Wardrobe

Christmas Day 2011, 7.00pm
(repeated 27 December, 2.50pm)

Merry Christmas!

Are you feeling Christmassy yet? Good! Let's ramp up the excitement further, as we count down to the Big Day...

Preview by **BENJAMIN COOK**

"The Christmas Special is always a big deal," says Matt Smith, "but this is one of my favourite *Doctor Who* episodes ever, for a number of reasons: the scale of it, the tone of it, the Doctor at Christmas... It's him at his best. He's on his finest form."

The Doctor, the Widow and the Wardrobe is Matt's second Christmas Special as the Doctor. Last year's *A Christmas Carol* retold the Charles Dickens classic of the same name, and this year's Special is a riff on CS Lewis' 1950 fantasy novel *The Lion, the Witch and the Wardrobe*, in which some Blitz evacuees find a magical world through a wardrobe in a forgotten attic. It's also – because it's a **DWM** tradition to say so – the most Christmassy *Doctor Who Christmas Special* there has ever been.

"Last year's was quite deliberately doing Dickens, beat for beat," says Steven Moffat, the writer of both Christmas episodes, "and the Doctor even acknowledged it, whereas this one is more about the idea of visiting a snowy landscape from your living room. It's magical. The Doctor doesn't mention the novel, but I'm sure that's where he gets the idea from. 'Hey, that'd be a cool thing to do at Christmas!'"

"There's something wondrous about having snow everywhere, on set, in the middle of September," says Matt, when **DWM** catches up with him during the filming of *The Doctor, the Widow and the Wardrobe*. "I've always wanted to go, 'I know it's September, but look at all this snow!' It's Christmas come early."

This is in September, though. Won't he be sick of it all by December?

"No, because I love Christmas. Christmas is the best. What's not to like about Christmas?"

DWM loves Christmas, too... but, like, once a year.

"Yeah, but two Christmases are fine when you're the Doctor. Imagine being Doctor Who on Christmas Day. It's incredible. You have your Christmas dinner, and then you get to watch *Doctor Who* – which you're *in!* That's as good as it gets. For me and Steven Moffat, it's just a massive dream-come-true, really." ►

> "I'm usually called 'the Doctor'. Or 'the caretaker'. Or 'Get Off This Planet'."
>
> THE DOCTOR

One could argue that *all* of *Doctor Who* is based on *The Lion, the Witch and the Wardrobe*. Just like the eponymous wardrobe, the TARDIS is a doorway to a magical world, full of danger and adventure. The Doctor exhibits the power to regenerate his body, like Aslan the lion, the guardian and saviour of Narnia...

"*Doctor Who* and Narnia come from the same impulse that children have of escaping to another world," says Steven. "Your life is humdrum, it's dull, it's boring... but you step through the wardrobe, and suddenly you're somewhere madly exciting where adults can't chase you. That is the underlying charm of Narnia and *Doctor Who*, and they both existed at the same time in my head as a little boy. I loved those Narnia stories. I rather missed the Christian allegory," he adds. "It was only later when that was, depressingly, pointed out to me. 'Oh God, really? That's much duller.'"

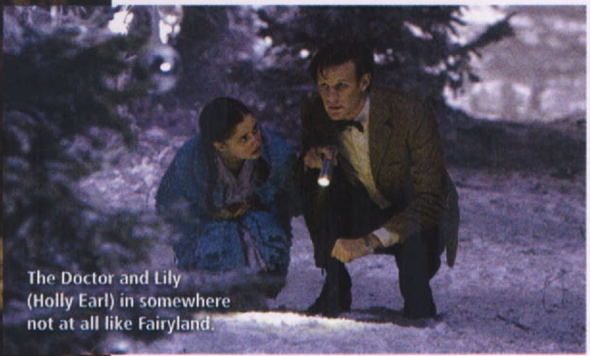
CS Lewis died on 22 November 1963, the day before *Doctor Who* was first broadcast. "Like *Doctor Who*, *The Lion, the Witch and the Wardrobe* is one of those stories that everyone is aware of," says Matt. "I'm sure I engaged with it at some point as a book; definitely as a cartoon [the 1979 TV movie]. Me and Arthur [Darvill, who plays Rory in *Doctor Who*] are big fans of the cartoon. The BBC did a live-action version [in 1988], too, didn't they? These stories must stand the test of time.

"It's a wonderful concept, to be able to climb through into another reality, and Steven's reimagining of it is... I mean, on Christmas Day, to climb through a portal, a massive Christmas present in your sitting room, and find yourself in a snowy forest... how cool is that? There's a universality to it. Anyone, culturally, can understand the concept of climbing into another world. It has the essence of magic, and the

Reg Arwell (Alexander Armstrong) in the cockpit of his Lancaster Bomber.

The Arwells arrive at their new Dorset home...

Cyril (Maurice Cole) discovers a winter wonderland.


The Doctor and Lily (Holly Earl) in somewhere not at all like Fairyland.

DOCTOR WHO

CHRISTMAS SPECIAL 2011

STARRING Matt Smith, Claire Skinner, Maurice Cole, Holly Earl, Alexander Armstrong, Arabella Weir, Bill Bailey
WRITTEN BY Steven Moffat
DIRECTED BY Farren Blackburn

QUOTE, UNQUOTE

LILY: "I don't understand. Is this place real? Is it... fairyland?"
THE DOCTOR: "Fairyland?! Oh, grow up, Lily! Fairyland looks completely different."

IN A NUTSHELL...

Christmas Eve, 1938. On the outskirts of London, a spaceman – or an angel, possibly – crash lands in a field. He's injured. He can't get his helmet off. He got dressed in a hurry. And he's looking for a police telephone box...

Two years later, Madge Arwell and her two children, Cyril and Lily, are evacuated from London to escape the Blitz, to a house in Dorset, with a mysterious old caretaker, panthers in the attic (allegedly), and a forest, in a box, in a sitting room. This is set to be the best Christmas ever... were it not for Madge's terrible secret.

> **"I think the Doctor is taking a hard look at himself, trying to be the most unselfish person he can be. But Christmas Day draws him in..."**
>
> **MATT SMITH THE DOCTOR**

Christmas *Doctor Who* episodes always have to have that."

In *The Doctor, the Widow and the Wardrobe*, for the first time on TV, the Doctor's companions are young children – brother and sister Cyril and Lily (called Lucy in Steven's earlier drafts, after the first child to find the wardrobe entrance to Narnia in *The Lion, the Witch and the Wardrobe*). "It feels like a different companion relationship, rather than the Doctor talking down to them," explains producer Marcus Wilson. "They give as good as they get. They're 1940s kids, but they're probably, in some ways, a little hardier than kids these days. They're not glued to mobile phones. They're adventurous."

Cyril and Lily are played by Maurice Cole and Holly Earl, "a couple of great actors, who really brought the characters to life," says Marcus. "Each had a different dynamic with Matt – and so did Claire [Skinner, who plays their mum, Madge], so you don't feel as though you're lacking an adult companion."

The supporting cast includes TV presenter and comedian Alexander Armstrong as Cyril and Lily's father, RAF pilot Reg; *Fast Show* star Arabella Weir as an alien soldier, Billis, from the fifty-fourth century; and stand-up, musician, and *Doctor Who* fan Bill Bailey as Billis' commander, Droxil.

"You're always trying to cast it as big as you can," says Steven, "without contravening what the show is."

Of course, most actors must jump at the chance to be in *Doctor Who* –?

"Well, the ones that say 'yes' do. People do turn us down." He laughs. "I always think they're humourless bastards, but it does happen. It seems inconceivable to me, but there are people who don't get *Doctor Who*. We have a little dark list somewhere of people who have said, 'I'm not doing that.' I'm not going to tell you the names on that list. Until I leave the job. At which point...! I just think you must be boring if you don't like *any* of *Doctor Who*. Most people, it has to be said, smile when you say, '*Doctor Who*', even if they're only an occasional viewer, even if they only watched it 20 years ago."

When we last saw the Doctor, in *The Wedding of River Song*, he promised to step back into the shadows, having become too famous. "He's making good his promise," says Steven, "but it's not that big a deal for him. That's what he *always* was, just a madman in a box. He didn't ever mean to be the other thing. He didn't mean to be the grand hero. He hasn't got an agenda. He hasn't got a plan. He's just trying to go to a beach or a party, and happens to get involved in things. 'I didn't mean to come here! That's why I've got a rubber ring and a swimsuit on!' He's still a bit guilt-riddled [following the events of the 2011 series], but I don't think the Doctor ever feels guilt for terribly long. He's too irresponsible. He's so unsupervised, so off on his own – and he gets lonely, so he could never go without a companion for long."

"Having, essentially, made Amy miss the growing up of her child, I think he's taking a hard look at himself and how he travels," considers Matt, "and trying to be the most unselfish version of himself that he can be... but Christmas Day just draws him in. Being around people, and being around kids, reminds him how much he's missing Amy and Rory. Me and Farren [Blackburn], the director, were talking about the scene at the top of this episode where the Doctor is showing Madge and the kids around Granby House [to where the family has been evacuated] and what he's done to it... We've based it around the idea that, since Amy and Rory left, the Doctor has been caged up. He's had no-one to share things with. But he has to show off. He has to go, 'Look at what I've been doing! Ta-daa!' He's just really excited to see people."

DWM readers will be particularly thrilled by several nods, in *The Doctor, the Widow and the Wardrobe*, to episodes from years gone by, including *The Caves of Androzani* (1984) and *The End of the World* (2005). "It's a fanboy thing," acknowledges Steven, "but how many fanboys are there now? Everybody seems to get these references. It's hard to move on from the mindset that this is a minority show beloved of a small number of people. It's a huge, mainstream hit beloved of many. I don't have to reference Androzani, but I like doing it, and it's fun if you get it, and I usually only do it if it's relevant."

Even so, the Christmas Specials tend to attract the show's biggest audiences of the year, and Steven recognises that "those extra people are probably *Doctor Who* sceptics." This is why *The Lion, the Witch and the Wardrobe* is ideal source material. "You have to give them more to latch onto. These are people who only watch *Doctor Who* at Christmas. They know roughly that the Doctor has a space-time machine, and it's bigger on the inside, and it's a phone box, and he's a bit mad. That's all they know. They don't even know if he's human or not. If you give them *A Christmas Carol*, they know what that is. 'Oh, that bad man will turn good.' Or Narnia. 'They're going into a magic forest.' It's not a brain-ache, this one." He smiles. "It won't stop people saying it's madly complex, I know..." DWM

"My whole life has somehow been inextricably linked with *Doctor Who*."

He used to be terrified of Sea Devils and Cybermen, but this Christmas he's the one being scary, as Commander Droxil. Bill Bailey tells us why *Doctor Who* is his dream job...

Interview by BENJAMIN COOK

Bill Bailey is one of us.

"I'm a *Doctor Who* fan," he declares. "My era was Jon Pertwee – and Sarah Jane, of course – although I've seen a bit of Troughton, and sought out Hartnell retrospectively."

Praise him!

"I have vivid memories of hiding behind the sofa as a kid. That's what *Doctor Who* was about, wasn't it? If you didn't have a sofa, you couldn't watch it. Your classic sitting room of the 1970s: a three-piece suite, and a TV, and a bit of clearance behind the sofa, otherwise you'd be scuppered."

Bill describes 1970s *Doctor Who* as "shot through with a sense of imminent terror." Particularly the Sea Devils. "They seemed to epitomise a deep-seated, primordial fear," he says, "of creatures rising up to come and get us, things coming out of the sea to attack us... Something quite, on the face of it, benign and familiar, a British seaside, suddenly turning into this scene of terror."

Cybermen spooked him, too. "The idea of technology becoming malign has informed a whole swathe of filmmaking. I mean, the central tenet of the *Terminator* franchise is technology that turns against humans. Something about that pushes the fear buttons very effectively. For years, Cybermen gave me nightmares about getting into lifts," he confesses. "There was this one scene where there's, like, a sliding door, and they press a button, and the door opens, and there's a Cyberman standing there. I nearly jumped out of my skin! That episode *terrified* me. This year, my son dressed up as a Cyberman to go trick-or-treating. Even though he's only small, it still gave me a bit of a turn."

But can *Doctor Who* still scare kids?

"For sure. When you look back at those early episodes, they are, by comparison, quite unsophisticated, low budget, seemingly not anything like as well put together... but that worked incredibly effectively at the time, on me and countless others, so you think, 'Well, okay, if it's not the technology, what is it?' It must be the stories, tapping into fears. And nowadays especially, you have an emotional attachment to the characters. That's the USP of *Doctor Who*, the fact that you associate with these characters. You invest in them. You have an affinity with them. You root for them."

Bill offers **DWM** some hints about his character, Commander Droxil, in *The Doctor, the Widow and the Wardrobe*: "On the face of it, he's in charge, but very quickly he becomes bewildered... so it's pretty much perfect for me," he chuckles. "It's as if I had suddenly been given a job as a futuristic space commander. If anything goes wrong, that's it, any pretense, any of the veneer of authority, will quickly disappear."

Does Droxil get a space gun?

"A very large one!" Bill roars. "Those were some serious-looking weapons. It doesn't matter who you are, when you get a gun in your hand, especially a sci-fi one, you just feel like you want to get into some sort of a fight. It must be a genetic thing. It's hardwired into our DNA. You start to hyperventilate, and involuntarily start making poses, running around, hiding behind trees, and pointing at things. Well, I do. It's quite a thrill. There's me, I'm anti-violence, anti-war, and yet someone hands me a big gun, and I think, 'This is brilliant! *Pyyow!*' It's an interesting dichotomy."

So was it difficult for Bill to remain focussed on set, especially since he's a self-confessed lifelong fan of the show? Could he believe his luck?

"The reality came when I arrived on location, out in the woods – because it's a big production, the BBC is really going for it – and suddenly I'm thinking, 'I'm part of something now that started, for me, when I was a kid – 40 years ago, effectively.' I thought, 'I'm going to savour every moment of it.' On the night shoots, you do get a bit hysterical towards the end, because we were filming for a long time. Also, we were in a confined space, and then bursting out of the space, and doing that over and over again... Somebody's costume would get caught on the edge of the door, they'd sort of stumble out, and we'd all look like Keystone Kops, and then you'd start laughing. It all gets a bit silly. We had to try to reign that in."

For over 20 years, Bill has been a regular presence on our TV screens, including his own BBC show, *Is it Bill Bailey?*, in 1998, a starring role in award-winning Channel 4 sitcom *Black Books*, and panel show appearances on *Have I Got News For You*, *Never Mind the Buzzcocks*, and *QI*, amongst others. However, it's probably Bill's live shows – such as *Cosmic Jam*, *Bewilderness*, *Part Troll*, and *Tinselworm* – for which he is most celebrated. In 2007, Channel 4 declared him the seventh greatest stand-up comedian of all time.

He has just completed the last leg of his international *Dandelion Mind* tour. "That's always a bittersweet moment," he says of putting a show to bed, "because I love doing it. It's such a lot of fun. When it's done, that's it, back to the drawing board, roll on the next one."

DWM wonders which takes more out of him: acting or stand-up. The question elicits quite a stream of consciousness: "With filming, you spend a lot of time hanging around, and then concentrate, focus... and then, oh, there was a Chaffinch in shot, something landed on the set, a plane went over, a rabbit, a weasel, everything's wrong... relax, everyone relax, sit down, have a cup of tea, change the camera lens... NOW CONCENTRATE! DO IT!" He draws breath. "That sort of stopping/starting can be hard. I have huge respect for people who do that all the time. It's very different to stand-up, which is just me, my ideas, and writing jokes."

A cool space hat and a cool space gun. Bill Bailey is in *Doctor Who* heaven.

© REX

Bill Bailey, no doubt performing his brilliant *Docteur Qui* Belgian jazz routine.

Does he watch back his early stand-up shows?

"Occasionally. I get quite obsessive over my stand-up. I think, 'Why am I so nervous?'"

Can he remember what he was so nervous about? His performance? The material?

"The material, yeah. I was so hyper, because I was worried that I needed to get through it, get onto the next bit, that people would get bored if I lingered. Now, I realise, I can take my time a bit more, and modulate the performance. I've learnt to pace myself. Every night is little bit different, sometimes quite radically different. I like to keep it fairly loose. There are things that I know will get a laugh, but I always try to avoid them."

Why would you do that?

"It's a challenge, I think. I never wanted it to be too easy. I like willfully making it hard for myself, taking on subjects that you wouldn't traditionally put in stand-up. When I was starting out, I remember doing Mozart gags at the Comedy Store at 2am, thinking, 'What the hell am I doing?' Half the blokes in the front row were either asleep or so drunk they didn't know what was going on... but for the people that got it, it was really worth it."

In 2008, for his *Remarkable Guide to the Orchestra* show, Bill joined forces with the BBC Concert Orchestra at the Royal Albert Hall to explain the nuances of how an orchestra works, performing his Belgian jazz version of the *Doctor Who* theme (search for 'Dr Qui' on YouTube), which he first tried out, *sans* orchestra, in his live shows in the 90s.

"There's a certain quality to it, the original theme that I knew when I was a kid, which was the Radiophonic Workshop [version]," he explains. "I mean, just the name of that sounded such a futuristic, romantic place. The Radiophonic Workshop! It conjures up just a brilliant image. As a kid, I imagined these people in white coats, working on special sound, and, like, huge ears being grown, and massive dials... The *Who* theme had an element of menace about it; this unworldly, electronic 'dadaladang, dadaladang'. You couldn't figure out what instrument was playing that. It sounded like music from another planet.

"It was a classic of its genre," he continues, "and it's been going round in my head for years, 'dadaladang, dadaladang,' and then this 'woo-ooh-oooh,' which is another part of science-fiction soundtracks, the theremin – although I don't think it actually was a theremin that was used, to be über geeky about it... And the way it developed as a cliffhanger sting. Like, there's a sort of *EastEnders* cliffhanger sting, like a badger falling down some tupperware boxes, but *Doctor Who* developed this kind of... almost like the sound was coming out the back of the TV.

"As a comic, as an adult, you draw on experiences from your childhood, and one of them was the *Doctor Who* music. I started to analyse it much more musically, looking at the chord structure... I thought, 'Wouldn't it be fun to play it as a Jacques Brel-like jazz standard?' The genesis of the routine happened at the Comedy Store... Somebody had left a beret behind in the dressing room, and so I went on stage in this beret, did the first ten minutes in French, and then started playing the *Doctor Who* theme. I started going, 'Oh, c'est lui, Doctor Qui,' and it got this big laugh. I thought, 'That's *it*!' Cut to seven years later: me at the grand piano, and the BBC Concert Orchestra, playing in the Albert Hall.

"You see, I'm kind of enmeshed," he concludes. "My whole life has somehow been inextricably linked with *Doctor Who*." DWM

***Dandelion Mind* is out now on DVD.**
For more info, see *www.billbailey.co.uk*

"We're kind of Mutant Ninja Turtle meets a skip."

She once played a burping and farting lady Doctor Who, but now Arabella Weir is back to star in the television series proper! But what role does Billis play?

Interview by **BENJAMIN COOK**

In 2003, Arabella Weir played an alternative incarnation of the Third Doctor, who had – stick with us – regenerated into a woman. This was in *Exile*, a Big Finish *Doctor Who Unbound* audio play. "The only reason I did it was because David Tennant is my best friend," explains Arabella. When he first moved to London as a struggling young actor, David was her lodger. He appears alongside her in *Exile*, playing 'Time Lord 2'.

"I was never aware of the Whovians pre doing the audio," Arabella admits. "It was David who lived and breathed that world. He subscribed to **Doctor Who Magazine**. He was a proper fan. As a Whovian, he said to me, with great relish, 'Oh, they hate you.' I went, 'Thanks.' He went, 'No, really, they don't like your interpretation,'

2003: Arabella Weir *is* the Doctor! But does David Tennant care for her interpretation?

Don't worry. Your bum looks just fine, Billis.

Arabella and her children at the *Voyage of the Damned* press launch in 2007.

© REX

because my Doctor in *Exile* was burping and farting. The Doctor had come back as a ladette. Apparently, there were a few complaints. It made me laugh that some fans would go, 'Doctor Who wouldn't be like that.' Doctor Who can be any way a scriptwriter wants him or her to be!"

A couple of years later, David was cast as the Tenth Doctor on TV. Before long, everyone in the country knew his name. "Suddenly, when David and I went out to things together, the Whovians would be there, magically, somehow knowing where he would be," she recounts. "The *real* Whovians would know about me, too. That always gave me a thrill. They'd hyperventilate, because they'd see David with another Doctor. They'd think, 'I can get her autograph as well! I'm a step closer to getting the whole set!'"

David is godfather to Arabella's two children, now 12 and 13, and she'd take them to visit him on the *Doctor Who* set. "The casting director kept saying, 'We've got to get you in an episode,' and I'd say, 'That would be great,' but it never happened. My children kept saying, 'David is in it. Why aren't you in it?'"

So when she landed the role of Billis in *The Doctor, the Widow and the Wardrobe*, she must have been thrilled?

"I would have done it for free. Don't tell the BBC! I was more thrilled than my kids. My kids went, 'Well, there's no point now,' because in our family it was all about David. 'There's no point in being in *Doctor Who* without David.' That turned out not to be the case, because I had a fantastically good time, and Matt Smith is great. If I can say that I think David is great and Matt is great, too...?"

What can she tell us about Billis?

"Well, they're the three stooges, really – Bill Bailey, Paul Bazely [Ven-Garr], and me. Our outfits are just fantastic. I had two fittings. That was the first time I thought, 'I'm really in *Doctor Who*! I'm having to go to the farthest reaches of London to get a spacesuit put on.' When you see us with our visors down, we're kind of Mutant Ninja Turtle meets a skip, with a bit of *Halo*. We look absolutely terrifying as we come out of the spaceship – which was very hot and sweaty, even in a freezing forest in the middle of the night – but then, when we put our visors up, you see that it's Bill, Paul, and me, so... well, it's a bit comedy from thereon in."

Bill spoke of getting "a bit hysterical" on set. "It's difficult for people like me and Bill to behave *whenever*," she confirms. "We can't behave on a train, we can't behave in a queue... We don't behave for a living. Our living is not behaving. It was quite difficult to keep a straight face." In studio, Arabella had the misfortune to be filming on "one of those ridiculous October days when it was boiling hot. I had a neoprene ski suit on, then 20 or 30 pounds of fibreglass, and I was thinking, 'Maybe this isn't so funny now. I am really hot.' There was one moment when... I didn't go actressy, but I did go, 'I've got to sit down, or I'm going to explode.'"

Working days like that must get you quite fit?

"No! I run five times a week," she exclaims. "I don't need to be in a neoprene suit to get fit. That's not healthy, boiling to death. That's not a weight-loss exercise, despite Victorian advice. But I'm sure there are a few hilarious outtakes. I messed up a few times, because I'm not used to operating a spaceship while delivering lines. I don't do walking and chewing gum at the same time, ordinarily. For Whovians, this spaceship is a dream come true, but I was thinking, 'It's just a bit of old cardboard.' Heh! I'm joking, it looked fantastic. I did take a photograph or two for my kids, and they were going, 'Wow!' I sent one to David, and he was thrilled. At 40 years old, he was thrilled."

Arabella with her friend and former lodger David Tennant in 2005.

© REX

Arabella is best known for her roles in seminal BBC One sketch show *The Fast Show* – which ran for three series, from 1994 to 1997, with a special three-part *Last Fast Show Ever* in 2000 – and for writing several books, including bestseller *Does My Bum Look Big In This?* (a catchphrase of one of her *Fast Show* characters). In November 2011, *The Fast Show* returned for a new six-part online series. "It's some of our best work," she tells **DWM**. "There has been no 'the Rolling Stones churning it out at Wembley for a million quid each'."

With her recent experiences of helping to resuscitate a TV classic in mind, **DWM** is interested in Arabella's take on *Doctor Who*'s comeback, in 2005. "Right from the off, they used top-drawer actors," she points out. "Christopher Eccleston, then David, then Matt, who I suppose was more of a gamble, because he was less established – but they didn't go, 'We'll get someone off *EastEnders*.' With all due respect, they could probably get your mum to do *EastEnders*. They could get pretty much anyone who can stand up to be in *EastEnders*, because that show is just a brand; it's not about what the actors are bringing to it.

"From the moment you saw the new *Doctor Who*, you thought, 'The production values are exactly as they would be for an adult drama going out at nine or ten o'clock.' It had proper directors, and very proper writers, and such intensity of thought, so I don't see how it could have failed. And the genius of David – I mean, I know he's my friend, but I think he's an amazing actor, and Matt has this as well – this lightness of touch, combined with being a top-drawer actor."

Arabella doesn't imagine there is much overlap between *Fast Show* fans and *Doctor Who* fans: "The Whovians tend to be a bit nicer," she says. "*Fast Show* fans tend to be, mainly, boys, so what I get sometimes – not always, but more often than I want – is, 'Oh, you're the girl?' One bloke actually said, 'Oy, love, give us your autograph! The boys have all given me something funny, so I want something original from you.' I said, 'Here's something original: f*** off!' He went, 'Why be like that?' I said, 'You've not treated me with the same respect you've shown the blokes.' You'd never get that from Whovians. If they know who you are, you don't get any of that gender bollocks."

Wonderfully, Arabella is spending this Christmas Day at David Tennant's house. "So we'll all be sitting down to watch *Doctor Who*, I should think. Yeah, we will be, because apart from anything else, I'll be in it. I'll be going, 'Shut up, everybody! Look, it's me!' And then I'll be doing that actor thing of going, 'Can you believe they shot me from that angle? That's not what the director promised.' But you wait till you see those spacesuits. Talk about an absolute open goal for 'Does my bum look big in this?'" She laughs hard. "Sadly, I don't think that line made it into the actual episode." DWM

MAURICE COLE | CYRIL

"I get to go to work in my pyjamas."

As Cyril Arwell, nine-year-old Maurice Cole is the youngest *Doctor Who* companion ever! Maurice tells us why he's not phased...

Interview by BENJAMIN COOK

On the *Doctor Who* set, on a soundstage at Cardiff's Upper Boat studios, London-born actor Maurice Cole is contemplating success. The last year has been good to him. He starred in his first feature film, *Foster*, opposite Ioan Gruffud, Toni Collette, and Richard E Grant, which is due for release in 2012. He landed the role of the Doctor's newest companion, Cyril Arwell, in the 2011 *Doctor Who* Christmas Special. He even found time to shoot commercials for Currys and Tesco. Maurice Cole is nine years old.

"There are a lot of choices," he considers, when **DWM** asks him if he hopes to still be in the profession when he hits adulthood. "There are lots of good jobs, and acting is one of them. I actually don't want to be famous. Acting is just fun for me."

He tells **DWM** how he won the part of Cyril: "For the audition, I learnt three scenes, two of which I had words in. I had one callback. I had no idea I'd got the part until I got an email from my agent, and a phone call. I was really pleased."

Does he watch *Doctor Who*?

"I watched this whole series," he nods. "It's really good."

Does he have a favourite episode?

"Of the ones that I've seen... I like them all, really."

"Good answer," interrupts Matt Smith, who has been eavesdropping. "That's always a good answer."

Once Matt has gone, Maurice whets our appetite for *The Doctor, the Widow and the Wardrobe.* "It's World War Two," he explains, "and Cyril, his sister, Lily, and their mum are evacuated to their Uncle Digby's house in the country. But he's not actually there. He's in a home in Battersea. A caretaker is there instead, who turns out to be the Doctor."

What does Cyril make of the Doctor?

"He likes him, and so does Lily. But Lily is a stroppy person, kind of 14, so she really likes the Doctor, but she doesn't want to show it. Whenever he looks round at her, she makes a face and stuff. Under the Christmas tree, there's a big box for them, a huge present, about the size of me. Well, a bit smaller. Near my neck," he says, demonstrating the height of the box. "Cyril doesn't know what it is, but he really wants to open it... so he gets out of bed, secretly, and climbs into the box... and finds this magical world."

Cyril sounds like a plucky sort of chap.

"He is quite brave," nods Maurice, enthusiastically, "and he's got a really big mind. He's curious about things. He's got a huge imagination."

Holly Earl plays Lily, and Claire Skinner, star of BBC sitcom *Outnumbered*, is their mother, Madge. "I really get on with them," says Maurice. He's enjoying working with Matt Smith, too. "He's quite good at, you know, tripping over stuff. The Doctor is kind of a crazy person."

How has Maurice found all the line-learning?

"When I did my feature film, I had packs of words in that," he points out, "so *Doctor Who* feels like a piece of cake for me."

DWM wonders what Maurice's mates must think of him landing a part in one of the biggest TV gigs of the year. Are they jealous?

Maurice grins. "I kind of told them it's really hard work."

And is it?

"Well, I still have to fit in school. When I've got time - 15 minutes or something - I go into the tutoring room, and do as much as I can to catch up."

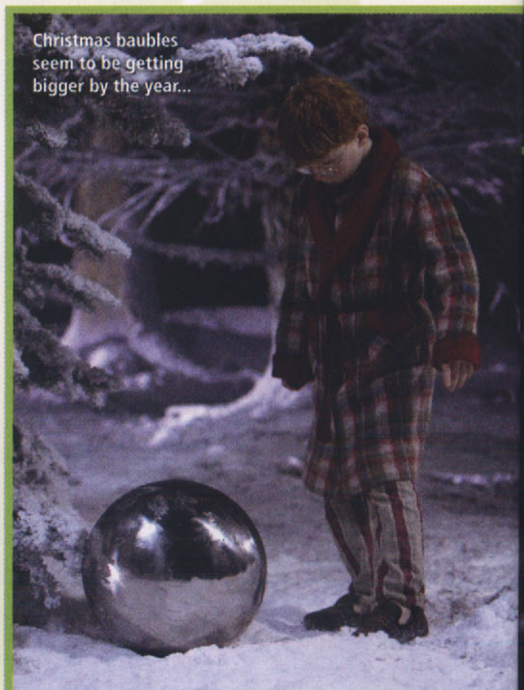
Battling monsters with the Doctor one minute, grappling with maths homework the next - such is the life of a child star. What's more, he's spent most of the shoot in his jim-jams. "That's really good," he notes, then frowns. "Actually, in some of it, I've got a coat, and a jumper, and a shirt, and a scarf, and a hat, and gloves... but mostly I get to go to work in my pyjamas."

And are Cyril's impressive spectacles Maurice's own?

"These are my prescription glasses," he confirms. "They're huge. The first time my dad looked at them, he burst out laughing."

Maurice says he's still getting used to watching himself on screen. "The first time I saw my feature film, in the preview, I just thought, 'That isn't me, is it?' It seemed like someone else, who looked like me." But he'll be watching *The Doctor, the Widow and the Wardrobe* on Christmas Day. "I go to my granny's every Christmas. It's tradition. And the cousins come. We listen to *Scrooge* on the radio, but then we'll watch *Doctor Who*."

DWM reckons that, come Boxing Day, Maurice will start getting recognised in the street. But he doubts it. "I don't think people will recognise me," he reasons, "because there are a lot of people who look similar in the world. They'll say, 'Hm, he looks a bit like that boy that was on the telly.'" He scrunches up his nose, and smiles. "Besides, my granny lives in Surrey, so I'll go home in the car."



Christmas baubles seem to be getting bigger by the year...

HOLLY EARL | LILY

"She probably fancies the Doctor a little bit."

Holly Earl tells **DWM** what it's like playing Cyril's big sis, how she got lost in the adventure, and what Lily makes of the Doctor...

Interview by BENJAMIN COOK

You may recognise Holly Earl, 19. She has been working since the age of four, with roles in the 2002 movie *Possession*, E4 drama *Skins*, and regular stints in ITV's *Touching Evil* and the BBC's *Casualty*. In *The Doctor, the Widow and the Wardrobe*, she plays 14-year-old Lily Arwell, daughter to Madge, sister to Cyril. She passes for 14 quite easily. "I get ID'd all the time," Holly admits. "I remember what it was like to be 14, so the performance comes quite naturally. Everything's a bit more dramatic to a 14-year-old."

Compared to her recent stint in *Casualty*, *Doctor Who* is, she says, "more fun, in a way. It's not so serious, even if there's something terrifying going on. You can play it much bigger. In *Casualty*, everything's more 'inside'. It's heightened on *Doctor Who*. I found that quite challenging. What Matt Smith does so brilliantly is, he brings it out of you, that level of energy you need. I've learnt a lot from him. He's been really helpful. Just watching him, you get a feel for how to move in this environment, and how to react to the monsters."

What are the monsters like?

She smiles. "Quite scary to look at. You can lose yourself in the moment, and I do tend to. When you get into that state, when you're playing someone who's terrified, you kind of *have* to lose yourself in it. Let the terror take hold."

Her human co-stars are less terrifying. "Claire Skinner is lovely," says Holly, "and Maurice [Cole] is just amazing. He's got so much character. He's nine years old, but he's so wise. You can talk to him like an adult, and joke with him, so it was easy to create that family environment. I see him as a little brother."

Lily, she says, goes through "quite a journey" in *The Doctor, the Widow and the Wardrobe*. "She starts off as a typical 14-year-old, with a bit of an attitude. It's a bit boring, her life, and then the Doctor comes along, and there's all this danger, and you realise that Lily is actually quite a sweet person. She's never met anyone like the Doctor before. He's exciting and, you know, she's a young girl, he's good looking... She probably fancies him a little bit."

Holly hadn't ever seen *Doctor Who* before being cast as Lily, so she watched 2011 episode *Night Terrors* in preparation, "to get the tone of the show," she explains. "I really enjoyed that episode, so I may be converted now. I have a good few friends who are big fans. When I told them I'd been cast in *Doctor Who*, they were very excited. In fact, I almost *didn't* tell them. I wanted it to be a surprise, but I couldn't quite keep myself from saying. They're really excited for me. They're very supportive."

Has she found it hard to keep spoilers from them?

"I'm quite good at keeping secrets, but there are moments, especially with my friends, when I want to go, 'Oh my God, guess what I've been doing! These magical sets that I've been on!' But you just can't. It'll all come out on Christmas Day."

Will she be watching?

"Oh yeah, I'll be sitting there, nervous. I don't really like watching myself. I find it very bizarre. It's in the can, it's done; that's why I get nervous. Anything you do, when you see it for the first time, it's nerve-racking. What will people think of it? Oh, the pressure! I hope it's a good one. I hope that people enjoy it, and like me as Lily." DWM

Hammock time!

"*Doctor Who* is a massive deal anyway... but *Doctor Who* on Christmas Day is *really* something!"

For the last five years he's been the voice of Mr Smith in *The Sarah Jane Adventures*, but now Alexander Armstrong is set to make his full *Doctor Who* on-screen début. Cue fanfare!

Interview by BENJAMIN COOK

"Reg is an Air Force pilot, in the Second World War. He's got into terrible trouble over the Channel. All his navigational equipment is down. Basically, he goes missing in action. His wife, Madge, has heard that he's disappeared, and she's had the official letter, but she hasn't been able to tell the children. They're expecting him to come back for Christmas, and she knows that he's not. Then the Doctor gets involved... and I won't tell you what happens next."

That, according to TV presenter, actor and all-round top bloke Alexander Armstrong, is the starting point of *The Doctor, the Widow and the Wardrobe*. "Up and down the country, there will be a lot of lumps in throats on Christmas Day," he adds. "We haven't pitched it as comedy; it's played absolutely dead straight. Of course, it has humour in it as well."

This isn't Alexander's first brush with comedy, or with the RAF. In BBC One's BAFTA award-winning *The Armstrong and Miller Show*, Alexander and his comedy partner Ben Miller play a pair of Second World War airmen, whose clipped English accents are offset by their deployment of twenty-first-century colloquialisms, such as 'blud', 'like', and 'that's massively disrespecting of your trousers'.

"I didn't want to play Reg like the *Armstrong and Miller* pilot," he says. "The era is the same, so they've quite a lot in common anyway... but, um, Reg doesn't have a moustache, for one thing. There you go." He laughs. "Madge and Reg are very much a middle-class couple. I mean, their children are called Lily and Cyril – fantastic, dated Christian names. You don't meet many Cyrils these days, do you? Although, you can't move for Lilys. Lily is enjoying a bit of a comeback. Lily Allen. Lily Cole. All those Lilys."

In *The Doctor, the Widow and the Wardrobe*, Alexander got to fly a Lancaster Bomber. Well, not really. He was pretending. The plane never left the ground. But still – "Who wouldn't want to fly a Lancaster Bomber? It was phenomenal!" Those scenes were shot at Lincolnshire Aviation Heritage Centre, a proper old World War Two airfield. "I had to fight a bit of claustrophobia for the first hour in the cockpit. It was more to do with the really bulky stuff I had to wear, including a parachute. Basically, you sit on the parachute. And you've got your normal RAF kit, with your tie and a jacket. On top of that, you've got a sheepskin coat. And a Biggles aviator hat on your head. And you have a lifejacket on...

"In order to get to the front of the plane, you have to climb over, sort of, waist-height ribs across the 'aisle' of the plane. With all that stuff on, it's bloody hard. The skin of the plane is incredibly thin. As you're walking up the middle, if they didn't have proper boarding down, you could easily put your foot through the skin. When I made it to the cockpit, I sat down in a sweat. I had to open the window and just look out, otherwise I'd have had a major claustrophobia attack. They're very tight places."

The experience made Alexander think about what actual RAF servicemen would have had to go through during the war. "You're up there with fire coming at you. You can hear planes flying in and diving you. The pilot can see out, but everybody else, including the navigational people, are crammed into this tiny space. You're right in the thick of it,

Back as a pilot, but no moustache this time.

and if you can't see... I mean, I'm not sure how good I'd be at dealing with that... As the pilot, it's Reg's job to keep the morale of his men going, so he keeps a brave face on things, and only allows himself to crumple when his co-pilot has gone back to tend one of the wounded men."

Alexander is keen to stress that the Christmas Special, despite some dramatic twists, is "essentially reassuring viewing." He says: "The right things happen. The plot is so well conceived. You have this central joker figure, the Doctor, this wonderful, scatty man, but who has all this benevolent power, and that's a fun fantasy for Christmas Day. The structure of it is very satisfying, cerebrally. It has at its heart a real warmth, a really lovely humanity to it. *Doctor Who* is a massive deal anyway, but *Doctor Who* on Christmas Day is *really* something."

Alexander provided the voice for Sarah Jane's super-computer Mr Smith. "I need you!"

For the past five years, Alexander has voiced Mr Smith, Sarah Jane Smith's super computer, in *Doctor Who* spin-off show *The Sarah Jane Adventures*, also cameoing in 2008 *Doctor Who* two-parter *The Stolen Earth/Journey's End*. Sadly, *The Sarah Jane Adventures* was cancelled earlier this year, following the death of its star, Elisabeth Sladen. "It's tragic on so many levels," says Alexander, "because it was a wonderful programme, and – rare amongst children's TV shows – it was really clever. It flattered the kids watching. It treated them as adults. It gave them complex and sometimes quite challenging storylines, and really pushed the audience's imagination to strange places.

"Another great achievement was the casting of the younger characters. They really grew, and found their feet. Tommy [Knight], who played Sarah Jane's son, Luke, progressed phenomenally as an actor throughout the five series. We were watching amazing developments of character and acting. They're brilliant actors. But the biggest tragedy of all is the loss of Lis, who was just such a formidable talent... She was such an utterly brilliant actress, and – I'm not sure I'm allowed to say this – really sexy as well. She looked bloody great. My God, she looked absolutely fantastic. Such good acting, such poise, and such a lovely character at the heart of the show.

"It was such a lovely ensemble, and the loss of all of those things will be devastawting for an awful lot of children." DWM

Alexander Armstrong with partner Ben Miller in *The Armstrong and Miller Show*.

© PA

The WOOD between WORLDS

If you go down to the woods today, you're in for a big surprise! DWM joins the *Doctor Who* team for the recording of this year's extraordinary Christmas Special...

Feature by BENJAMIN COOK

"So do you like it, then, *Doctor Who*? Do you watch your dad in it? What's been your favourite monster that he's been?"

Matt Smith is quizzing Spencer Wilding's two children. It's Wednesday 5 October 2011, and George and Billie Joe are visiting their dad on the set of this year's *Doctor Who* Christmas Special, *The Doctor, the Widow and the Wardrobe*, at Upper Boat studios. Spencer is playing the Wooden King. The set resembles some sort of throne room. Or maybe it's a lighthouse. Or maybe we're lying. Spoilers!

"How many have you been in?" Matt asks Spencer.

"This is my second one," replies the 6'7" actor. Spencer played the Minotaur in *The God Complex* earlier this year.

"You've done *Harry Potter* as well, haven't you?"

Spencer played the werewolf in *The Prisoner of Azkaban* movie. His kids are very proud. "But it scared them a little bit," he reveals.

"I'm not surprised. It scared me." Matt turns his attention back to George and Billie Joe. "So you're not at school today? Woohoo! Special day off?"

They nod. They're starstruck.

"They need a note off the Doctor," grins Spencer.

"Well, I *can* legally sign it, so..." To **DWM**: "You can write that down. Ben is from **Doctor Who Magazine**," Matt informs George and Billie Joe, "so who knows, he might write about you."

"It'd better be good," chimes in Maurice Cole, who plays young Cyril in this Chrimbo Special.

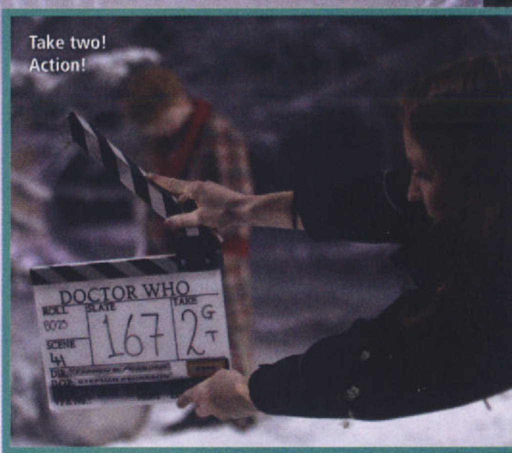
"Maurice is the star of this episode," Matt explains. "I am no longer number one on the call sheet."

You've been usurped?

"Very much so," he smiles, "by someone far cooler than I."

Matt shares a special affinity with children. That much is obvious. Maybe it's why the *Doctor Who* scriptwriters seem to team up the Eleventh Doctor with kids as often as possible - from Amelia Pond in *The Eleventh Hour*, to Elliot in *The Hungry Earth/Cold Blood*, to young Kazran in *A Christmas Carol*, to George in *Night Terrors*. "There's something magical both about Matt acting with children, and Matt's Doctor interacting with children," concurs the showrunner, Steven Moffat. "Watching Matt with Spencer's kids there - he just instinctively talks to them as if they were adults.

"I keep saying this is a children's programme," Steven continues. "Whether it really is or not, I don't quite know, but there's no question that, as a character, the Doctor has a powerful relationship with children. The Doctor is someone who, for whatever reason, whatever part of the backstory he's missing, doesn't grow up. He hasn't settled down. He's just larking about. It just works."

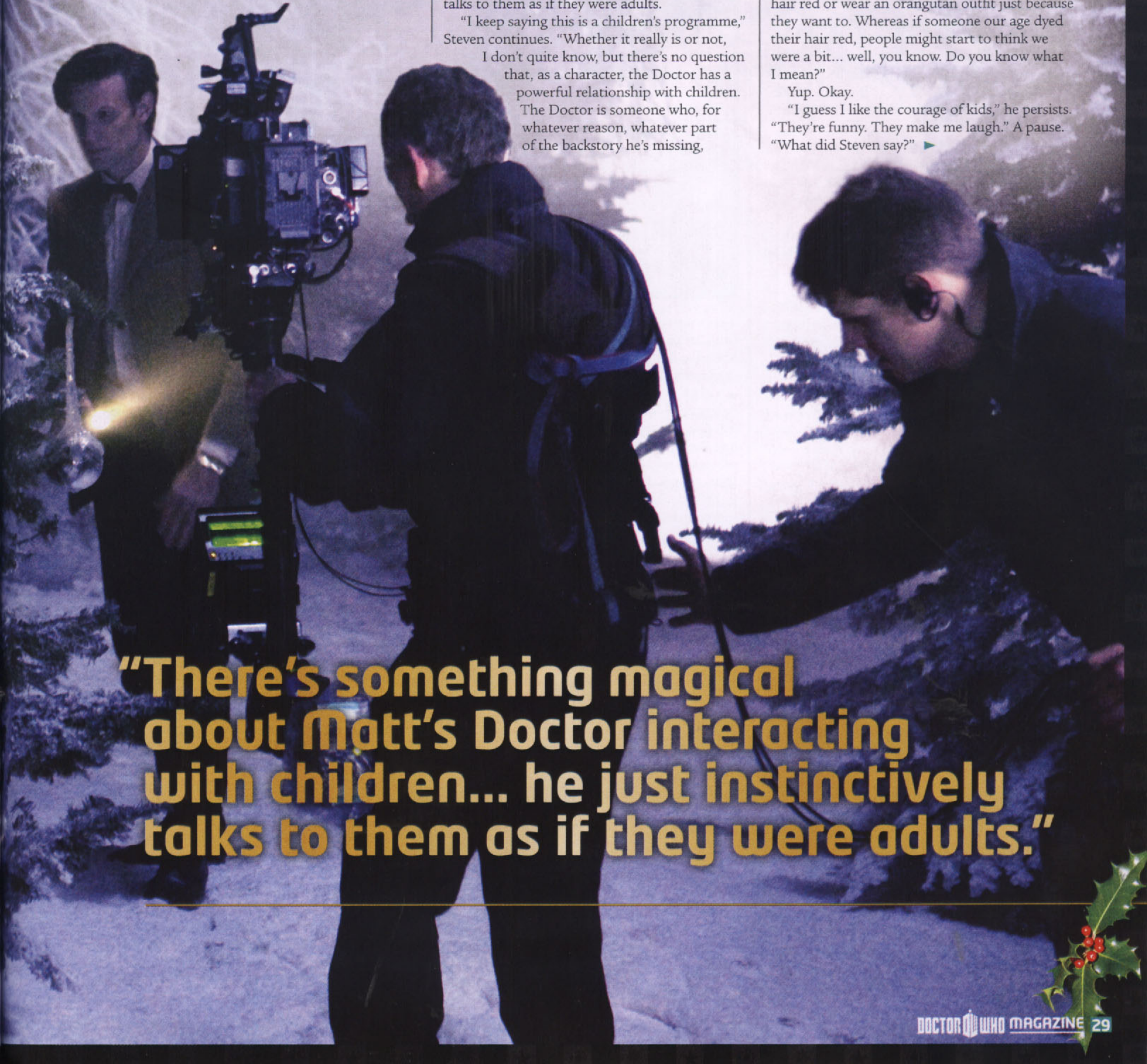


Take two! Action!

Matt himself says: "I hope so, yeah. I like children. Particularly as an actor, I like the way they judge things without... like, they taste everything, or sniff everything, and judge everything for the first time without cynicism. Actually, for the Doctor, that's what he still does, isn't it? Kids are impulsive. Kids can dye their hair red or wear an orangutan outfit just because they want to. Whereas if someone our age dyed their hair red, people might start to think we were a bit... well, you know. Do you know what I mean?"

Yup. Okay.

"I guess I like the courage of kids," he persists. "They're funny. They make me laugh." A pause. "What did Steven say?" ►



"There's something magical about Matt's Doctor interacting with children... he just instinctively talks to them as if they were adults."

Wood you believe it...?

Looks a bit nippy out. But this snow isn't actually real...

He said that the Doctor has a powerful relationship with children partly because the Time Lord hasn't grown up himself yet.

"That's interesting. I would think that Steven writes for children because he enjoys how children see the world. Am I right? This show, its biggest fans are children, aren't they?"

So when you're playing the Doctor, do you have to think back to what you were like as a kid? Do you have to find your inner child?

"In many ways," Matt replies, "acting is that anyway - the playfulness, the lack of cynicism, the courage that you need to be bold with your identity, from day to day, on a film set. It's all growing up, it's all being a kid, so I think I am a kid at heart in many ways. But you know what's funny? Like, with Maurice, I'll be completely ridiculous... We did a scene in a big house, where I had to, in story terms, take them on a guided tour. 'Look in here! Look at that!' Before each take, I was going to him, 'Right, so, imagine that inside this room there's a fox made of jelly,' and Maurice would just look at me as if to say, 'What *do* you mean? Don't be so daft.'" Matt chuckles. "Maurice sees straight through me."

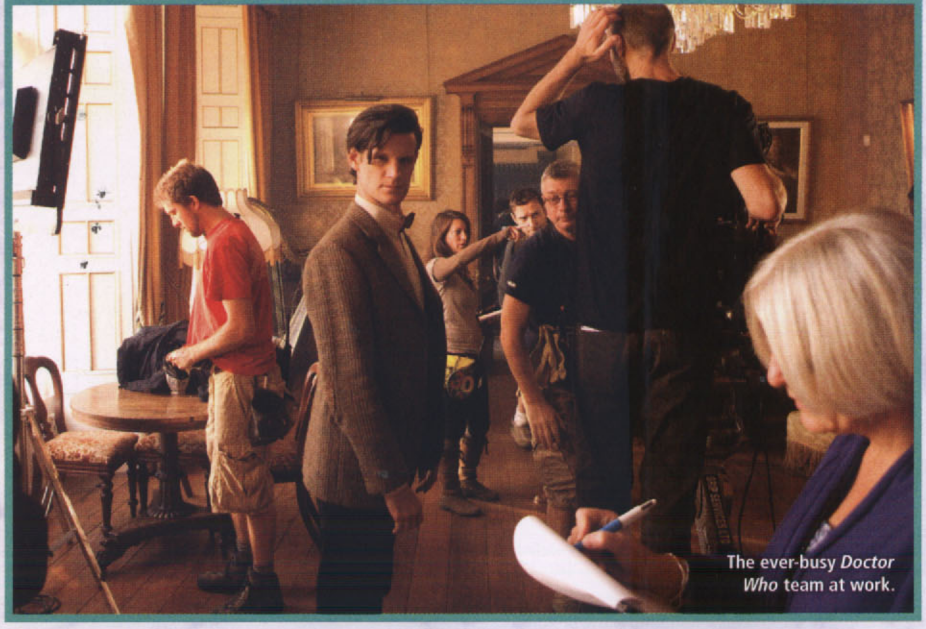
Back on set, Spencer is sweating buckets under the Wooden King's prosthetic head. "Is there a flannel about?" requests the Third Assistant Director.

The King's head is removed, and Spencer's eyes light up as he spots make-up artist Barbara Southcott bounding towards him with a bottle of water spray. "Ooh, that's good!" he gasps. "You're getting good at this."

"Aliens made of wood," marvels Steven. "It was always going to happen."

"It's a good concept," nods Matt. "It's a great baddie. This is an interesting episode, because there's not a conventional villain. There's not a big, bad Kazran Sardick. It's clever."

Earlier this year, in the final episode of *Doctor Who Confidential*, Matt and Steven were seen taking part in a Q&A with the pupils of Oakley Junior School, in Basingstoke, winners of the BBC's *Doctor Who Script to Screen* competition. One of the children asked how the sonic screwdriver works. "It's a complicated process of wibbly-wobbly time-science," explained Matt. "It can do anything, the sonic screwdriver. It can lock doors, make the sun turn blue, make a rocket fly off... but it won't work on wood."



The ever-busy *Doctor Who* team at work.

"What if he meets wooden monsters?" Steven wondered out loud. "That would be bad, wouldn't it?"

"That'd be the worst," smiled Matt.

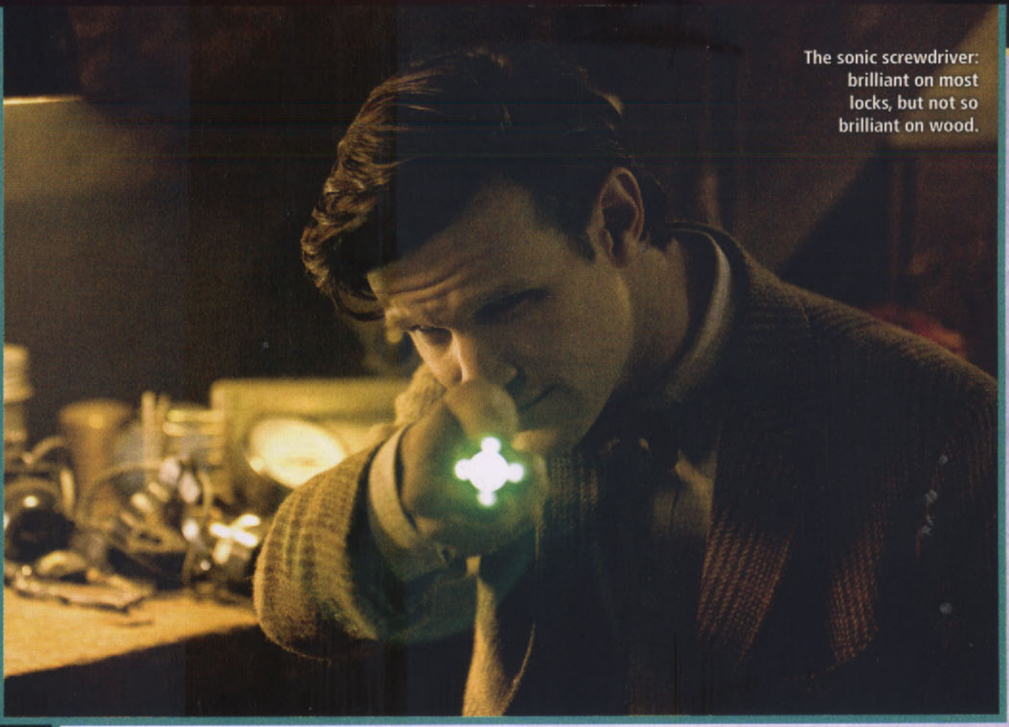
They *must* have known. Did the sonic screwdriver's impotency when faced with wood inspire Steven to create these wooden monsters?

"It wasn't just that," he embarks. "It was an old, *old* nightmare. When I was a little boy, I used to have an obsession that if I fell asleep facing the wall, as opposed to facing the door of my room, something dreadful would happen to me. I had all sorts of safeguards in case I ever fell asleep facing the wrong way. But one time, I woke up... and I was facing the wall. I was horrified! I spun round, and I was so transported by fear that, for a moment, I saw a seated, wooden king in front of my bedroom door, saying, 'Well, you got that wrong, didn't you?' And I freaked.

"Obviously, it was just my imagination; there wasn't actually a wooden king. At least, I hope there wasn't. But that is the Wooden King in this episode, seated and looking like wood, but with a mobile face... Have you seen it blink? It's terrifying. It's that wonderful, counter-intuitive thing of wood behaving like flesh, and being fluid. It feels so wrong, and therefore so *Doctor Who*."

For any writer, seeing their monstrous creations brought to life must be a special moment, but was this not particularly chilling for Steven, considering his childhood night terror?

"Yes. Yes, it was. Neill Gorton [special make-up and prosthetics] has played a blinder. It took a long time to get right. We had a lot of conversations about what 'wooden' actually meant, because Neill pointed out, well, it could be anything. 'Do you mean a wooden carving? A wooden statue?' But it came out very much as I remember it from my dream. It's an absolute belter of a monster."



The sonic screwdriver: brilliant on most locks, but not so brilliant on wood.

"Next series, everyone's expecting another year like 2011. But you are not going to get that at all..."

"They're brilliant," agrees Matt. "The design of the King, particularly the face, is so majestic. Hats off to the guys who do it. It's proper good work." He glances up. "It looks like the Wooden King and Queen are just chilling over there. That's amazing. That's what they do in their down time." For the benefit of **DWM** readers, Matt describes the scene before us: "Reader, the Wooden King and Queen are rocked up on a lovely blue pillow, and it looks as though they're lying in bed, smoking cigars. No, smoking would be dangerous, wouldn't it? It's definitely postcoital, though. Sorry, I've lost my train of thought..."

Presently, the cast of *The Doctor, the Widow and the Wardrobe* is feasting on Penguins. Not the birds. The biscuits. [*Other milk chocolate-covered biscuit bars are available – Ed.*] "I'll read you my joke," announces Maurice, spotting the Christmas cracker-style gag on his Penguin wrapper, "but I don't understand it. 'Name a scary penguin. Um... Count Penguin.' How's that funny?"

"Well, you know Count Dracula...?" Matt tries to explain.

"It's not a good joke, Matt," Steven interrupts. "In fairness, it's not. It's a failed pun. There's nothing worse than a failed pun."

"Imagine the poor guy whose job it is to write the jokes for Penguins!" says Matt. "Anyone know any good jokes?"

"I can write jokes, but I can't remember them," Steven replies.

Five minutes later, and Matt is acting against a balloon on a pole. It's standing in for a CGI *thing*. "Over the years, how many Doctors have had to pretend to be terrified of a balloon on a stick?" wonders Steven. "After a while, do you think they grow terrified of the *actual* balloon?"

Afterwards, on the deserted TARDIS set, Steven tells **DWM**: "I always feel as though, for budget reasons, we can never do quite enough. If we could make *Avatar*, we would make *Avatar*. There are now so many other fantasy shows on television, *Doctor Who* has to be out in front. It has to be the cleverest, the most exciting, and the maddest. If we could, we'd be on an alien planet, with fantastic mazes and towers, every week, but we just can't afford it."

The wintery alien world in *The Doctor, the Widow and the Wardrobe* is one of the show's most impressive alien landscapes yet.

"It's fantastically well realised," he agrees. "Beautifully done. More snow than you've ever seen. But audiences recognise the notion of a snowy forest. The aliens are quite alien, I suppose, but then we know what trees are. If we actually did a totally alien world that didn't have any echoes or resonance of Earth, you wouldn't know what to think of it. *Doctor Who* is about what's under your bed, or in your closet. It's a redeployment of the real world you see around you. Like, you can't get rid of those plungers from the Daleks, but who the hell knows what they're for? It's very obviously a piece of domestic machinery, and it's stuck on a bloody Dalek. It doesn't make any sense."

Asked at what stage of pre-production he's at on next year's run of episodes, Steven says: "Well, I've started. I've been through, of late, just about the most gruelling schedule I've ever been through, on *Doctor Who*, *Sherlock*... It was going to kill me if I didn't sit down for a minute. So I sat down for a minute. But now I'm back at work, and I've started on Episode 1. Other writers are out there writing. It really is a chance for us to get several scripts – quite a few scripts, I'd say – in place before we get anywhere near actually filming. I'm looking forward to just being able to focus on the storytelling for a while. Once you start filming, there are other demands on your time. You feel as though you're planning the series falling down a well. 'Have I remembered to do everything in that story? Have I got the right cliffhanger? Does she know this yet? Does he know that?' Just, aargh! Particularly when you've got River Song experiencing it all backwards. This last year was a nightmare."

Steven says he's scripting at least five episodes of the next run. Probably. This could change. "Our plans are fluid, because they can be," he explains. "We're making more episodes than ever before, we've got other things planned for the big year [2013, the show's 50th anniversary]... The big thing is, nothing in the next run is starting out as a two-parter. At this stage, everything is a single episode, and the only reason anything will become a two-parter is if we think it needs to be; not so much that the story is too long for 45 minutes, because nothing is too long for 45 minutes, but if it feels as though there are two distinct stages to the story...

"I was looking at the facts and stats," he continues, "and it's not true that the two-parters save us money. We've assumed it for years. They don't save us money at all. Not a penny. So what's the point in them? The viewing figures always go down. The AI [Audience Appreciation Index] goes down, even if the second episode *is* the better one. The press coverage goes down. The trailers are a bit boring. I want to be able to say, every week, we've got a big standalone blockbuster, and then a trailer that makes it look like nothing compared to what's going to happen *next* week! That's the form for next year."

He's talking like a veteran. It sounds as though there have been lessons learnt from the 2011 run...?

"It's like... yes, lessons learnt, but... it's not so much things we got wrong; I just think, 'What haven't we done yet? How do we mix it up?' And questioning our own assumptions, like that hardwired assumption, absolutely in my brain, that two-parters are essential. They're not. This year, we used a lot of cliffhangers and mysteries to pull people through, but then I remember the moment, at the end of *A Good Man Goes to War,* when we put up the title *Let's Kill Hitler.* That was so exciting. I'm thinking, 'Can we do that every week?' You can sod off with poetic understatement."

"What's not to love about that?" weighs in Matt. "It'll be Year of the Blockbuster."

"I want slutty titles and movie-poster plots," says Steven. "I want big pictures and straplines. The first episode I'm writing is called [*Spoiler*] *of the* [*Spoilers*]!"

"It's going to be brilliant!" shouts Matt.

"And it'll feel a bit like *Die Hard*, that first episode," Steven hints. "Everyone is expecting us to do another year like 2011. You're not going to get that at all. You're going to get the biggest, maddest set of episodes ever." **DWM**

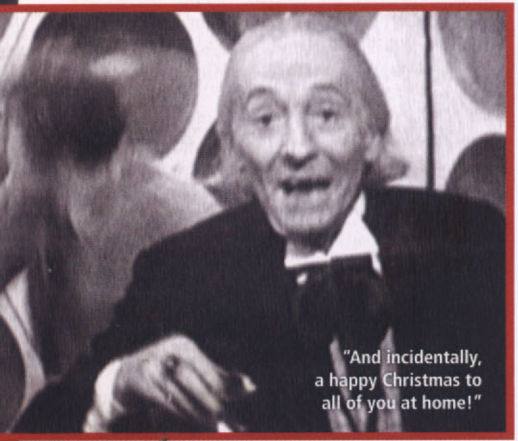
The Watcher's GUIDE TO...

CHRISTMAS!

DWM's own festive spook unwraps the myriad mysteries of Christmas past...

Roll out the robot Santas, the spider queens, the Cybershades and the flying sharks! Dear reader, we are living through a magical time. In recent years, *Doctor Who*'s hour-long seasonal spectacular has become as central a fixture in BBC One's Christmas Day line-up as the legendary comedy specials which dominated the great day back in the olden times. In fact, in terms of sheer staying-power *Doctor Who* has already outperformed many of the biggest hitters of yesteryear: with *The Doctor, the Widow and the Wardrobe* about to notch up our hero's seventh successive Christmas Day Special, the wandering Time Lord has sailed effortlessly past such stalwarts as *The Two Ronnies* and *The Morecambe and Wise Show*, each of whom can boast only five unbroken years on BBC1's Christmas Day schedule (had Eric and Ernie not taken a year off in 1974, it'd be a different story). It goes without saying that *Doctor Who* will never be able to overtake such Christmas Day perennials as *Top of the Pops* and the Queen's Speech, but never mind, because here's a rather fabulous festive statistic for you: unless you insist on counting the traditional pantomime which ran for 12 years between 1962 and 1973, then in terms of unbroken Christmas Day runs by a fictional drama or comedy show, *Doctor Who* now occupies third place in the entire history of BBC One: the only programmes currently ahead of it are *Only Fools and Horses* (nine consecutive Christmas Days between 1985 and 1993) and that sturdy old warhorse *EastEnders* (20 years and counting since it last took a Christmas Day off back in 1991).

And so, as Matt Smith prepares to link arms with Bill Bailey, Claire Skinner and Alexander Armstrong in a fresh fandango of festive fun, let's lift the lid on *Doctor Who*'s ghosts of Christmas past. Let's unwrap some metaphorical parcels, crack a few symbolic nuts, chuck some tropological snowballs and steam a few figurative puddings. After all, as the old song goes, we all like figurative pudding, and we won't go until we've got some... so let's bring some out here. Merry Christmas one and all!



"And incidentally, a happy Christmas to all of you at home!"

> **"On every world, wherever people are, in the deepest part of the winter, at the exact mid-point everybody stops, and turns, and hugs... Back on Earth we called it Christmas."**
>
> **KAZRAN SARDICK** ***A CHRISTMAS CAROL***

THE COMPLETE CHRISTMAS SPECIALS!

Okay, so we all know that there has been a tailor-made *Doctor Who* Special transmitted on Christmas Day every year since 2005 – and that 40 years earlier, back in 1965, William Hartnell and his posse enjoyed a Christmas Day romp called *The Feast of Steven*. But what of all the other years? What of *Doctor Who*'s unsung Christmas Specials? What of the times when the series rode roughshod through the festive schedule, chucking out a random Episode Three of something not particularly Christmassy? For the first and quite probably last time ever, **DWM** is proud to present the complete run-down of every *Doctor Who* episode ever shown on BBC television during Christmas week. For our purposes, we're defining that as Christmas Eve to New Year's Day inclusive. Otherwise we'd be here all day. Ready? Hold onto your jingle bells – this is going to be stranger than you think…

CHRISTMAS SPECIAL 1963

The Survivors

All of *Doctor Who*'s black-and-white seasons ran straight through the festive period without interruption, and on 28 December 1963 viewers were treated to a milestone in the form of our hero's first ever encounter with the Daleks. Historic the occasion might be, but it's not noticeably Christmassy – most of the episode is set in a prison cell and dwells at length on Ian's paralysed limbs, Barbara's terminal sickness and the Doctor's anti-radiation gloves – but it's a monumental chapter in *Doctor Who* history, so in retrospect it seems rather splendid that it became the show's first Christmas episode.

Festive Puddingometer:

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CHRISTMAS SPECIAL 1964

Flashpoint

In another appointment with destiny, 26 December 1964 saw the Daleks' invasion of Earth trounced and the Doctor's granddaughter Susan leaving the TARDIS with only one shoe to her name, preparing to begin a new life amid the rubble of London with her rather dull boyfriend David. All in all, it was a trifle downbeat for Boxing Day: as Susan wandered off arm-in-arm with her dolly Scotsman and the picture faded to a field of stars, a generation of children wept softly into their turkey sandwiches.

Festive Puddingometer:

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CHRISTMAS SPECIALS 1965

The Feast of Steven & Volcano

This is more like it! For many years *Doctor Who*'s only tailor-made Christmas Special, and the only twentieth-century episode to be screened on the big day itself, part 7 of the sprawling epic *The Daleks' Master Plan* is quite unlike any other instalment of *Doctor Who* before or since. 'War on Earth and extermination to all men' would have made for a rather un-Christmassy vibe, so the monsters are unceremoniously ditched for a week in favour of some comedic high jinks in a police station and a Hollywood film studio, before we pile back aboard the TARDIS for a champagne toast to the viewers. The Daleks re-enter the fray a week later in *Volcano*, but the Doctor opts to spend New Year's Day mucking about at a cricket match, trading insults with the Meddling Monk, and enjoying the celebrations in Trafalgar Square.

Festive Puddingometer:

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CHRISTMAS SPECIALS 1966

The Highlanders

Episodes 2 & 3

To date the only *Doctor Who* episodes ever to première on Christmas Eve and, a week later, on New Year's Eve, the middle two instalments of this historical escapade make for a low-key but palatable Yuletide treat. The story is best remembered for introducing Jamie McCrimmon, but episodes 2 and 3 are also notable for some full-on panto slapstick as the Doctor, adopting the guise of a German physician, ties up a hapless solicitor and repeatedly bangs his secretary's head on a table, before dressing up as a washerwoman and hanging around in a pub talking nonsense in a high-pitched Pythonesque voice. Well, who needs a plot when Patrick Troughton is having this much fun?

Festive Puddingometer:

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CHRISTMAS SPECIAL 1967

The Enemy of the World Episode 2

Further outrageous undercover Troughton antics hit the airwaves on 30 December 1967, as the Doctor dodges the peril of last week's cliffhanger by impersonating a deadly Mexican Salamander. No, you misunderstand me. A deadly human called Salamander who comes from Mexico. In every other respect, this episode is notably less light-hearted than *The Highlanders*: it's all about spying, poisoning, blackmail and assassination, and it climaxes with thousands dying in a catastrophic volcanic eruption. Merry Christmas!

Festive Puddingometer:

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CHRISTMAS SPECIAL 1968

The Krotons Episode One

It's hard to imagine a more bargain-bin Christmas episode of *Doctor Who* than this one. And that last sentence also works if you remove the word 'Christmas'. It's 28 December 1968, five years to the day since a gleaming alien city in an irradiated forest had provided the setting for William Hartnell's historic encounter with the Daleks. This time, a rubbish alien city in a bog-standard quarry provides the setting for Patrick Troughton's historic encounter with a hoover attachment. There are some useless effects, some decidedly fruity guest turns, and some ill-advised dialogue about a local legend of 'silver men' which raises false hopes that the baddies will turn out to be the Cybermen. If only. Ah well, some Christmases can be a bit deflating, can't they?

Festive Puddingometer:

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CHRISTMAS SPECIALS 1971

The Dæmons omnibus & Day of the Daleks Episode One

After a couple of years devoid of festive *Doctor Who* content, 1971 saw the advent of a new tradition whereby the Christmas week would be graced not only by a new episode of *Doctor Who*, but also by an edited feature-length repeat of a recent adventure. On this occasion viewers were treated to an omnibus edition of *The Dæmons* on 28 December, followed by the first episode of the new season's curtain-raiser *Day of the Daleks* on New Year's Day. Satanic goings-on at Devil's End followed by ghost-hunting at Auderly House... spooky Yuletide fare, and a daringly pagan double whammy for the time of year.

Festive Puddingometer:

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CHRISTMAS SPECIALS 1972

The Sea Devils omnibus & The Three Doctors Episode One

Ah, Christmas 1972. They don't make 'em like that any more. An utterly terrifying adaptation of the spooky MR James classic *A Warning to the Curious* aired on Christmas Eve, followed by Nigel Kneale's *The Stone Tape* on Christmas Day. Little Jimmy Osmond's *Long Haired Lover from Liverpool* was perched at Number 1 in the charts, with Chuck Berry's *My Ding-a-Ling* dangling at Number 2. Best of all, an omnibus repeat of *The Sea Devils* on 27 December was followed three days later by the first instalment of the tenth anniversary classic *The Three Doctors*. Come on... it doesn't get much better than that.

Festive Puddingometer:

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CHRISTMAS SPECIALS 1973

The Green Death omnibus & The Time Warrior Part Three

A bit of an odd one, this. Uniquely among the Pertwee years, Season Eleven kicked off in mid-December, so although *The Green Death* immediately precedes *The Time Warrior* in story order, its omnibus repeat on 27 December actually fell halfway through the latter story's original run. Transmitted two days later on 29 December, *The Time Warrior* Part Three is a fine Christmas episode: it's the one where the Doctor enlists Dot Cotton to help him trounce a castle siege with fireworks and stink-bombs, and Sarah Jane says "Ooh, I could murder a cup of tea."

Festive Puddingometer:

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CHRISTMAS SPECIALS 1974

Planet of the Spiders omnibus & Robot Part One

If you thought the apocalyptic two-part Christmas-schedule-straddling colossus of *The End of Time* was a big deal, you should have tried being seven years old in 1974, when an omnibus repeat of Jon Pertwee's spidery swansong on 27 December was followed *the very next day* by the unveiling of Tom Baker's brand new Doctor in the first episode of *Robot*. To a generation of seven-year-olds, these were pretty much the most exciting two days yet known to human history. Trust me, I speak from first-hand experience.

Festive Puddingometer:

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CHRISTMAS SPECIAL 1975

Genesis of the Daleks omnibus

With the shifting of *Doctor Who* to the early autumn schedules, the days of the Christmassy season premières were over for the time being. Instead, we were treated either to mid-season repeats or to random mid-season episodes, depending on whether the scheduling boffins decided on a Yuletide hiatus. In 1975 they did, and on 27 December, during the three-week gap between the original transmissions of *The Android Invasion* and *The Brain of Morbius*, we were treated to an omnibus repeat of *Genesis of the Daleks*. It's a terrific story of course, but... trench warfare, machine guns, gas attacks, mutations, chemical weapons, genocide, Nazis? Ho ho blooming ho!

Festive Puddingometer:

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FESTIVE SEASONING

Over the last year or two there's been a lot of frightfully earnest head-banging in some quarters about the naming and numbering of the recent seasons of *Doctor Who*. When the show returned to our screens back in 2005 there was a certain amount of good-natured banter about whether Christopher Eccleston was the star of 'Series One' (as the BBC labelled it) or 'Season Twenty-Seven' (as many fans preferred to see it). This agreeably geeky debate has rumbled on ever since, important to nobody except to folk like you and me. But some time last year, the temperature rose considerably. All of a sudden everything seemed to be getting far too complicated for comfort. It wasn't enough that we had to decide whether we thought Matt Smith was making his début in 'Series Five' or 'Season Thirty-One' – some sources were now appearing to suggest that *Doctor Who* was rebooting itself and starting from scratch with another 'Series One'. And on top of that, what about those David Tennant Specials? Do they bundle up to become a season of their own, thus making the 2010 run 'Series Six' (or else 'Season Thirty-Two')?

Christmas
BBC 1

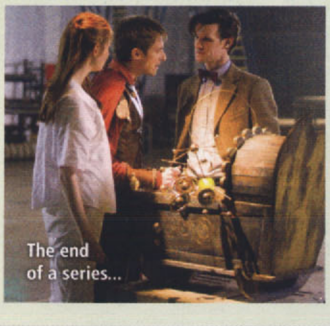
And then, to cap it all, along comes 2011 with its walloping great mid-transmission gap. What's that then? Is that two seasons? Or is it one season with, apologies to Amy, a pregnant pause in the middle? Or to put it another way, have we now reached the end of Season Two, Season Three, Season Six, Season Seven, Season Thirty-Two, Season Thirty-Three, or some crazy new thing called Season 2.2 (or Season 6.2, or Season 32.2)? Argh! I can't stand the confusion in my mind!

Okay. Let's just put down the iPad, step calmly away from the internet, and ask ourselves some very, very basic questions. What exactly defines a season of *Doctor Who*? What, in fact, *is* a 'season' anyway? It's interesting to note that the use of the word 'season' to mean a collection of episodes transmitted in a particular clump was familiar to *Doctor Who* fans long before it entered common parlance. These days, anyone who owns a DVD of *The Sopranos*, *The West Wing* or *The Simpsons* is perfectly *au fait* with the term 'season', but we *Doctor Who* fans were talking about 'Season Three' and 'Season Seven' decades ago, long before the Not-We had ever come across such a usage. Normal people used to talk about 'series', not 'seasons', but they seem to have caught up with us in recent times – even though the BBC itself still prefers to talk about a 'series' of *Doctor Who* (so do I as a matter of fact, but I suppose that's neither here nor there).

Whatever we choose to call it, traditional fan lore certainly thinks it knows what a *Doctor Who* 'season' is. It's obvious, isn't it? Up until 1989 there were 26 of them, neatly packaged up by their transmission dates... or were there? Hmmm. Upon closer inspection, complications rear their heads almost immediately.

The 2011 run of *Doctor Who* is by no means the first to have been interrupted by a mid-season gap. We can afford to skip lightly over a week's break here and there: in recent years there have been several of these, often occasioned by the Eurovision Song Contest. The first was way back in June 1964, when an extended edition of *Summer Grandstand* necessitated a week's break between the second and third episodes of *The Sensorites*.

But there's more to it than that. No fewer than four of Tom Baker's 'seasons' were interrupted by an extended Christmas break lasting several weeks, during which repeats from earlier years were often shown in the familiar *Doctor Who* slot. Repeats were a great rarity and a delicious treat in those days: there were no videos, no DVDs, no BBC Three or Dave or iPlayer churning out endless reruns. You couldn't just pull an old story off the shelf and rewatch it whenever you fancied. So although they were out of place and out of context, to us old-timers those primetime mid-season repeats felt almost as if they were part of the current run. After the original transmission of *The Android Invasion*, the next *Doctor Who* story to air on BBC1 on a Saturday night wasn't *The Brain of Morbius*, but an omnibus repeat of *Genesis of the Daleks*. Likewise, a repeat of *Robots of Death* was slotted in between the original transmissions of *The Sun Makers*



The end of a series...

...or just a mid-series break?

CHRISTMAS SPECIAL 1976

The Face of Evil

Part One

Billed as the start of a brand new series of adventures after a six-week gap following *The Deadly Assassin*, Leela's début episode aired on New Year's Day 1977. The opening scene featured her father being dragged off to be eaten alive in a pit of giant bugs, kicking off a cheery tale of eugenics, a false religion, an insane god, and a civilisation inadvertently condemned to centuries of savage barbarism by the Doctor himself. Still, it did at least score a festive bullseye for including the classic Tom Baker-authored line "Drop your weapons, or I'll kill him with this deadly jelly baby."

Festive Puddingometer:

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CHRISTMAS SPECIAL 1977

The Robots of Death - all of it!

During the three-week mid-season gap at Christmas 1977, viewers were treated to a full-length repeat of the previous season's four-parter *The Robots of Death*, albeit spliced into two 50-minute episodes. These were transmitted on New Year's Eve and New Year's Day respectively, and the trailers were accompanied by The Rah Band's recent smash hit *The Crunch*. If you've never heard this amazing tune, put down this magazine immediately and go and find it on YouTube (it's got to be the original audio single, mind, not the dreadful live *Top of the Pops* performance – that's *very important*), and imagine it set against shots of the Voc Robots stalking the Sandminer. It was heart-thumpingly exciting.

Festive Puddingometer:

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CHRISTMAS SPECIAL 1978

The Power of Kroll Part Two

Pub quiz: what was the highest-rated episode of the Key to Time season? The wildly imaginative Douglas Adams one? The spooky one with the stone circle? The glossy swashbuckling one with the horses and the castle? Nope. Clocking up 12.4 million viewers – almost double the previous week's score – the most-viewed Key to Time episode by a colossal margin was Part Two of *The Power of Kroll*, which had the good fortune to go out on 30 December 1978, there being no mid-season gap that year. Britain was in the grip of Jim Callaghan's fabled Winter of Discontent, and if the truth be told, *Kroll* Two was a bit of a soggy Christmas treat. On the bright side, it ended with a man being dragged into a cardboard pipe by a giant rubber tentacle, ensuring plenty of contented chuckles as the last of the mince pies were polished off.

Festive Puddingometer:

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CHRISTMAS SPECIAL 1979

The Horns of Nimon Part Two

Once again, Season Seventeen ran without a Yuletide break and, more by accident than by design, the episode which ended up airing in Christmas week was perhaps the most festive slice of *Doctor Who* since William Hartnell raised his champagne glass back in 1965. It has long been observed that the gloriously heightened style of *The Horns of Nimon* has a whiff of the traditional Christmas pantomime about it – and Part Two, transmitted on 29 December, features such delights as Tom Baker awarding a 'first prize' best-in-show rosette to K9, a succession of outrageously elongated *Goon Show* sound effects emanating from the TARDIS console, and a man's trousers splitting when he gets zapped by a monster. Despite how all this sounds, I'd just like to add that *The Horns of Nimon* is a really, really good story, and if you disagree you're completely wrong, and that's actually a fact.

Festive Puddingometer:

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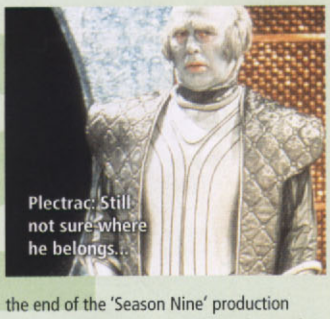
and *Underworld*. There were no Christmas repeats in 1980, but the pregnant pause of three weeks between *State of Decay* and *Warriors' Gate* occasioned a handy recap on New Year's Eve as part of Barry Took's retrospective show *Pick of 80*, helpfully reminding viewers of the ongoing story arc (the clip they used was actually the last scene of *Full Circle*, establishing that the TARDIS was trapped in E-Space).

The longest of all these Christmas gaps came in 1976 after the last episode of *The Deadly Assassin*, which shot its final staser bolt on 20 November and was followed by a whopping six-week hiatus, during which there were omnibus repeats of *Pyramids of Mars* and *The Brain of Morbius*. When the 'current' season resumed on New Year's Day 1977 with *The Face of Evil*, it was trailed on TV and in the *Radio Times* as the start of a brand new series. Now, let's just pause to consider that. The clutch of six serials from *The Masque of Mandragora* to *The Talons of Weng-Chiang*, which fandom traditionally labels 'Season Fourteen', was originally and officially sold to us by the BBC as two separate series. So if Season Fourteen actually stops with *The Deadly Assassin*, let's see what that does to the numbers. Season Fifteen is *The Face of Evil* to *The Talons of Weng-Chiang*, which in turn knocks every subsequent year along by one. *Horror of Fang Rock* kicks off Season Sixteen. Tom Baker's last year is Season Nineteen. Peter Davison's first is Season Twenty. Yes it is. Stop complaining. You started this. You can't have it both ways.

Okay, okay, so I'm deliberately rocking the boat and making mischief. But there's a worthwhile point to be made here: this whole 'season' thing is nowhere near as black and white and cut and dried as we might like to think. In fact, there's a strong case to be argued that it's inherently misleading to regard those familiar *Doctor Who* 'seasons' as discrete chunks of television, separated by long breaks in production, and subtly different in artistic flavour. Consider, for example, the show's first ever series gap, back in 1964. The seven-week break in transmission between what we think of as 'Season One' and 'Season Two' was determined not by the *Doctor Who* production team, but by the planners and schedulers and pipe-smoking heads of department in their offices upstairs. At one point the idea was to have the gap after *The Sensorites*. What really matters is that the first production block rolled on, non-stop, until *The Dalek Invasion of Earth* was in the can. That's when the real break happened – the break which saw the departure of script editor David Whitaker and actress Carole Ann Ford, to be replaced after a nice long production holiday by newcomers Dennis Spooner and Maureen O'Brien. The fact that the BBC's logistical bods had decided to schedule a few weeks' catch-up time and decreed that the transmission break should fall after *The Reign of Terror* was, artistically speaking, neither here nor there.

A new companion to kick off Series Two?

And that's by no means the only example. You probably know that *Terror of the Zygons* was supposed to be the final story of Tom Baker's début season, before the decision to move *Doctor Who* to a new autumn time-slot saw it hastily rescheduled as the opener of his second. That's why *Terror of the Zygons* ends with a sweetly lyrical farewell scene that is far more 'end-of-series' in atmosphere than the abruptly blurted-out final moments of its predecessor *Revenge of the Cybermen*, the story which became the default finale of what we now call 'Season Twelve'. There are plenty more examples of this sort of thing. The 'Season Ten' serial *Carnival of Monsters* was made at the end of the 'Season Nine' production block, and the same principle apples to *The Time Warrior* a year later, and to *Robot* the year after that – each was made at the end of the preceding block, and each was then followed by several months' holiday for the cast and crew before production recommenced. Now, look at those three stories again: in style, mood and execution, doesn't each of them feel just slightly more of a piece with the previous season than with the one in which it was transmitted?



Plectrac: Still not sure where he belongs...

In the final analysis, it doesn't really matter what we decide to call any given batch of TV programmes. As long as we're all agreed on what we mean by it, then we're simply labelling the jars so we can locate them on the shelf. But all the same, it's worth shaking the dust off some of those long-held, never-challenged preconceptions, and reconsidering the rigid fan orthodoxy of *Doctor Who*'s 'seasons'. There are other divisions to ponder, and they're often subtler, more revealing and more significant.

CHRISTMAS SPECIAL 1981

K9 and Company: A Girl's Best Friend

With Peter Davison's Doctor poised to make his début in the New Year, on 28 December 1981 we were treated to an impossibly exciting *amuse-bouche* in the form of the first ever *Doctor Who* spin-off. *K9 and Company* is as substantial as tinsel but as Christmassy as mulled wine, pine-needles and carols from King's College. This is one of those occasions when it's best to put common sense on the shelf and revel in the camp-as-Christmas opening titles, the cuddly niceness of the obvious villains, the inexplicably suspicious behaviour of the obvious red herring characters, the acres of baffling verbiage about market gardening and soil acidity, the spectacle of an über-sinister Colin Jeavons emerging from the mist to utter the immortal line "I'm Tracey," and the final *coup de grace* of K9 singing *We Wish You a Merry Christmas*. Simply, gloriously, unreviewably wonderful.

Festive Puddingometer:

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CHRISTMAS SPECIAL 1982

K9 and Company: A Girl's Best Friend - again!

K9! K9! So good they showed it twice! On BBC2 this time, and on Christmas Eve, which was even better. It was particularly good news for viewers in the north-west of England, many of whom had missed *K9 and Company* the previous year when a fault in the Winter Hill transmitter resulted in a complete loss of signal across the entire region for several hours. The 1982 repeat was partially motivated by the fact that the BBC was aware that a sizeable chunk of *K9 and Company*'s potential audience hadn't been able to see it the first time.

Festive Puddingometer:

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CHRISTMAS SPECIAL 1988

The Greatest Show in the Galaxy

Part Three

Further scheduling changes meant that *Doctor Who* barely troubled the BBC's Christmas week during the 1980s. The only exception was in 1988, when Season Twenty-Five made an unusually late autumn début which meant that its final story ran into the New Year. Transmitted on 28 December, Part Three of *The Greatest Show in the Galaxy* had all the makings of a surefire Christmas cracker. The Big Top! Clowns! All the fun of the fair! Hooray! Oh... hang on. Robot clowns strangling their suicidal creator! Young boy horribly killed in circus ring! Bowel-loosening werewolf cliffhanger! On second thoughts...

Festive Puddingometer:

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CHRISTMAS SPECIAL 2005

The Christmas Invasion

The first of the modern-day Christmas Specials is roasted to perfection and served up with all the trimmings: it's a veritable winter wonderland of Christmas trees, satsumas, Santas and snow. Admittedly the trees and the satsuma both become lethal weapons, the Santas are of the murderous robotic variety, and the snow is actually the ash from an alien spaceship ruthlessly blasted out of the sky by that hard-nosed old nimby Harriet Jones, but the prevailing atmosphere is unmistakably one of celebration and rebirth. The soundtrack features the *Doctor Who* début of Slade's signature song *Merry Xmas Everybody*, and we even get to see the newly-regenerated Tenth Doctor sitting down to Christmas dinner with the Tylers. Hooray!

Festive Puddingometer:

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I WISH IT COULD BE CHRISTMAS EVERY DAY...

Not every Christmas-tinged episode of *Doctor Who* made its première during the festive season. For example, William Hartnell's snowbound swansong *The Tenth Planet* was transmitted in October but is set in December of the Futuristic Space Year 1986: this we know from a calendar hanging on the wall at Snowcap Base, although the occupants are far too busy fending off Cybermen to think about putting up any decorations. Rather more obviously festive is the Paul McGann TV Movie, which opens in the run-up to New Year's Eve 1999 and sees plenty of Christmas lights festooning the streets of San Francisco. But unarguably the most Christmassy of all the non-Christmas episodes has to be 2005's *The Unquiet Dead*, with its lashings of snow, lanterns and carol singers, not to mention Charles Dickens turning up in person to quote *A Christmas Carol* at us left, right and centre.

A Ninth Doctor Christmas Special.

A festive Cyber invasion?

A number of other mid-season episodes have included scenes set at Christmastime: *Love & Monsters* revisits the events of *The Christmas Invasion*, while *Turn Left* offers alternative and rather less merry outcomes for *The Runaway Bride* and *Voyage of the Damned*. Since we're being completist, we'd better include the closing seconds of *Doomsday* (it's certainly Christmas as far as Donna is concerned), and of both *Last of the Time Lords* and *Time Crash* (likewise as the *Titanic* collides with the TARDIS), and if we're going to be *really* pedantic, then presumably *The Eleventh Hour*'s opening scene, as the TARDIS swoops across the London skyline, is still set on New Year's Day 2005, just after the Doctor bids farewell to Rose, Jackie and his tenth incarnation. And if you think that's going a bit far, how about this: for significant plot reasons we know that the masquerade ball in *The Girl in the Fireplace* marks Madame de Pompadour's 37th birthday, and thus we know that it's set on 29 December 1758! So there.

Oh, and tempting though it might be to assume that the opening scene of *New Earth* follows on directly from *The Christmas Invasion*, the great big leafy green trees billowing in the bright sunshine behind Rose as she bids farewell to Jackie and Mickey betray the fact that it's the height of summer, so unless the explosion of the Sycorax spaceship has triggered some extremely peculiar seasonal conditions, we're going to have to assume that there's a substantial gap in the narrative patiently awaiting explanation there...

CHRISTMAS SPECIALS 2006

The Runaway Bride & The Sarah Jane Adventures: Invasion of the Bane & Torchwood: Series One finale

2006 brought three Christmas Specials for the price of one: over on BBC Three, the first season of *Torchwood* reached its climax with *Combat* (*aka Weevil Fight Club*) screening on Christmas Eve, followed by a final double-bill of *Captain Jack Harkness/End of Days* on New Year's Day. Earlier that afternoon Sarah Jane Smith returned to BBC One for another extra-curricular outing which would turn out to have rather more staying-power than *K9 and Company*. *Invasion of the Bane* was a spirited appetiser for the best spin-off series ever. Meanwhile, on Christmas Day itself, *Doctor Who's* seasonal extravaganza *The Runaway Bride* was a high-octane romp with a slightly darker edge: the robot Santas returned, and new girl Donna Noble faced wedding-day blues of an altogether unexpected variety as her intended turned out to be a treacherous rotter selling planet Earth down the river Thames to a giant spider with a toothy grin and a definite taste for melodrama. All this, and a fab song performed by Neil Hannon too.

Festive Puddingometer:

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CHRISTMAS SPECIALS 2007

Voyage of the Damned & The Runaway Bride repeat

The Christmas schedule for 2007 included a repeat of *The Runaway Bride* on 27 December, but the new Special was a decidedly gloomier affair. Assemble the following ingredients: *The Poseidon Adventure*, *The Robots of Death*, *Titanic*, Kylie Minogue, Geoffrey Palmer, Bernard Cribbins and Russell Tovey. Place in the blender and whizz until thoroughly pureed. Spoon into a generous 72-minute timeslot and overcook slightly. Remove from oven and sprinkle with Nicholas Witchell. Guarantee unprecedented levels of Christmas cheer by including a tragic death scene for Kylie's character and a morose ship's captain whose reaction to a diagnosis of terminal cancer is to agree to commit suicide by crashing his spaceship into the Earth and killing millions of innocent people.

Festive Puddingometer:

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"MASTER, WHAT IS YOUR DESIRE AT CHRISTMAS?"

There's one *Doctor Who* Christmas Special which has never received an official airing, and with good reason: it's far too naughty! During the late 1970s it became increasingly common for the cast and crew of the BBC's best-known shows to record a jokey contribution to the Corporation's in-house Christmas tape, an annual collection of bloopers, out-takes and horseplay which was assembled by the VT department for a strictly private airing at the seasonal staff party. In 1978, *Doctor Who* got in on the act with a loosely scripted little sketch performed on the TARDIS set by Tom Baker, Mary Tamm and John Leeson during the shooting of *The Armageddon Factor*. The minute-long scene opens with the Doctor offering a bottle of vodka to K9, who enthusiastically slurps it up through his nose-laser before embarking on a rendition of *We Wish You a Merry Christmas* (three whole years before he sang the same number in the closing moments of *K9 and Company*, fact fans!). Swigging on his vodka from a BBC paper cup, the Doctor asks K9 what he'd like for Christmas, eliciting the reply: "I would like enough ball bearings to last the series through, and fewer sill-irons on the floors of the planets we visit!" (This rib-tickling in-joke refers to the strip of metal which typically runs across the base of a scenery doorway to help prevent a set from wobbling. Although barely noticeable to the viewer, and a piece of cake for an actor to step over, sill-irons presented a serious obstacle to the wheels of the robot dog.) K9 then innocently enquires, "Master, what is your desire at Christmas?" – a question which Tom Baker pauses briefly to consider, before turning to look at Mary Tamm with a louche expression most unbecoming of a Time Lord... at which point the actors and crew dissolve into laughter. Ah, those were the days.

Tipsy in the TARDIS! Outrageous behaviour!

CHRISTMAS SPECIAL 2008

The Next Doctor

2008's Christmas outing was scarcely less bonkers than the preceding year's, but was markedly more festive in atmosphere: like some barking-mad mash-up of *Oliver Twist*, *Transformers*, *Memento* and *Annie*, it found our hero teaming up with an amnesiac impostor-Doctor in a snowy Victorian London to rescue some lovably Dickensian workhouse children from the horrible Cybermen. In the unforgettable climax, the Doctor hops aboard a hot-air balloon called the TARDIS in order to confront a giant multi-storey CyberKing which is stomping around London with Dervla Kirwan at the controls. It's a bit like Mecha-Streisand from that episode of *South Park*, only with better production values. There's a fine performance from David Morrissey as the baffled faux-Doctor, and a lovely coda as the pair of them go off together for a spot of Christmas dinner. Awww.

Festive Puddingometer:

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CHRISTMAS SPECIALS 2009

The End of Time Parts One & Two

Christmas Day 2009! New Year's Day 2010! The Master! The Ood! The Vinvocci! The Time Lords! The Nobles! The Immortality Gate! The Burger Van! The Sound of Drums! The Master Race! The Woman in White! The Timothy Dalton! The Chancellor! The Partisan! The Visionary! The Time War! The Whitepoint Star! The Four Knocks! The Farewell Scenes! The Farewell Scenes! The Farewell Scenes! The Farewell Scenes! The Regeneration! The New Doctor! Geronimo! Phew! Well, that was a rollercoaster ride and no mistake. But, er... how Christmassy was it?

Festive Puddingometer:

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CHRISTMAS SPECIALS 2010

A Christmas Carol & Specials repeat season

The Eleventh Doctor's first Christmas Special was a wintry fable of darkness and light, of loss and redemption, of icy hearts melted by the warmth of the Yuletide spirit, of cryogenically suspended opera singers, of Frank Sinatra and Marilyn Monroe, and of sonic screwdrivers bitten in half by great big airborne sharks. Lit up by Michael Gambon's guest turn as the Ebenezer Scroogeoid Kazran Sardick, *A Christmas Carol* took *Doctor Who* further than ever before into the realms of magical realism, and delivered a resounding "Bah humbug!" to anyone who thinks that this is just a show about robots and spaceships. It was followed by a welcome feast of Christmas leftovers, as repeats of every Christmas Special from *The Runaway Bride* onwards (plus the Easter Special *Planet of the Dead*) were stripped daily from 28 December to 3 January. That's an hour of *Doctor Who* on BBC One every day for seven consecutive days. Unprecedented!

Festive Puddingometer:

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CHRISTMAS SPECIAL 2011

The Doctor, the Widow and the Wardrobe

"Christmas turned up to 12" is how producer Marcus Wilson described this year's Special in **DWM** last month – and, with a title that manages to evoke both Narnia and Widow Twankey, *The Doctor, the Widow and the Wardrobe* could hardly sound more Christmassy if it tried. We're promised "a very emotional tale" with "great heart and a great cast" – a cast which includes seasoned comic actors Claire Skinner, Bill Bailey, Arabella Weir and Alexander Armstrong. At the time of going to press, nobody here at **DWM** has seen any more of the finished article than you have, but the word on the street is very exciting and our mince pies are positively steaming with anticipation.

Festive Puddingometer: Standing by! DWM

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

FORGING AHEAD

The Doctor faced new horrors that were the stuff of nightmares.

Shaking off the final remnants of the past, the series broke new ground, becoming darker and drawing on our innermost fears...

Feature by **JACQUELINE RAYNER**

THIS ISSUE SERIES THIRTEEN (1975-76)

Thirteen: unlucky for some. But while Season Thirteen was undoubtedly unlucky for many of the characters who appeared in it, viewers could count themselves very lucky indeed.

Although conceived as a children's programme, *Doctor Who* was usually aimed at a family audience, something that adults and children could enjoy watching together. It wasn't an easy balance to strike. Audience reaction reports over the years documented adults bemoaning 'silliness' while children wandered off bored whenever there were no monsters on screen. But together, producer Philip Hinchcliffe and script editor Robert Holmes were creating a perfect recipe to appeal right across the board. Hinchcliffe has said that he and Holmes decided to 'fertilise' *Doctor Who* by injecting it with rich themes borrowed from acknowledged classics; their decision definitely bore fruit.

Those science-fiction classics – both literary and filmic – added new layers to the show. The

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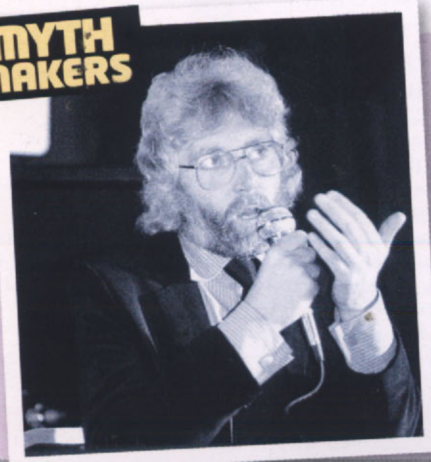


DOUGLAS CAMFIELD
DIRECTOR

Douglas Camfield was involved in *Doctor Who* from its earliest days. He'd long nursed an ambition to work for Walt Disney, but upon leaving the army signed on to the BBC instead. After several years working his way up the production ladder he became production assistant to Waris Hussein on the first ever *Doctor Who* story – although in both this and his next credit, *Marco Polo*, Camfield did actually direct some of the action scenes. He was full director for *The Crusade*, and would direct some of the very best stories over the next 11 years: *The Time Meddler*, *The Daleks' Master Plan*, *The Web of Fear*, *The Invasion*, *Inferno*, *Terror of the Zygons* and *The Seeds of Doom* – all superb.

He was known for being an enthusiastic and energetic director, one of a rare breed who was equally good at both the technical challenges of directing and working with and enthusing his acting team – many of whom were part of his 'repertory company' and would appear in much of his work. Walter Randall, Kevin Stoney, John Challis, Ian Fairbairn and Sheila Dunn (*aka* Mrs Douglas Camfield) were all regularly cast by Camfield. Another member of the 'rep' was Nicholas Courtney, and it's Douglas Camfield who fans have to thank for the development of the then-Colonel Lethbridge-Stewart.

Douglas Camfield died in 1984, aged 52, but his legacy lives – not just through his own *Doctor Who* work but in his influence on others, such as director Graeme Harper. Harper once declared that Camfield "could make magic out of nothing." The man may be gone, but the magic still remains.

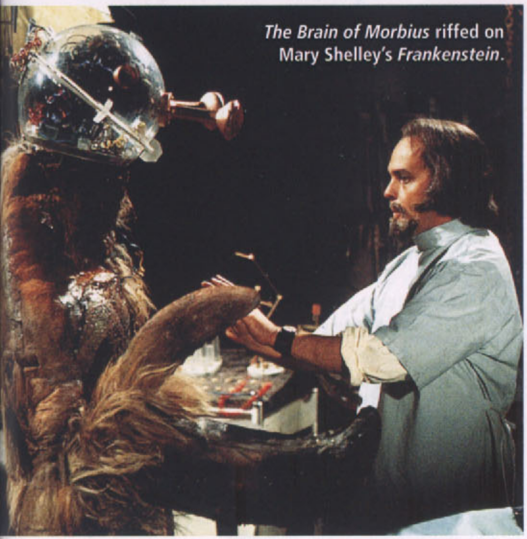
MEMORABLE MOMENTS

"Here boy. Fetch it! Fetch it!"
(*Terror of the Zygons* Part Four)
The Doctor throws the Skarasen a tasty titbit – its own signalling device – and sends it back to Loch Ness, the only home it has ever known.

"1980, Sarah, if you want to get off..."
(*Pyramids of Mars* Part Two)
The Doctor takes Sarah to a desolate future Earth to demonstrate what will happen to future history if Sutekh isn't stopped in 1911.

"Take off the eye patch and look for yourself."
(*The Android Invasion* Part Four)
Astronaut Guy Crayford discovers that the Kraals have been lying to him – they didn't rebuild him, and he has both eyes.

"You know, Doctor, I could play all day in my green cathedral."
(*The Seeds of Doom* Part Three)
Barmy botanist Harrison Chase takes 'talking to plants' to a new level as he gives the Doctor his Floriana Requiem.



The Brain of Morbius riffed on Mary Shelley's *Frankenstein*.

first story of the season, *Terror of the Zygons*, had originally been intended to round off Season Twelve, but its *Invasion of the Bodysnatchers* vibe fitted in well with its new home. *Planet of Evil* offered a science-fiction take on horror staple *Dr Jekyll and Mr Hyde*. Mummy movies inspired large chunks of *Pyramids of Mars*, and it was back to *Invasion of the Bodysnatchers* for *The Android Invasion*. Mary Shelley's *Frankenstein*, often considered to be the first science-fiction novel, played a big role in *The Brain of Morbius* via many Universal and Hammer horror films. 1951's *The Thing from Another World* probably lent several elements to *The Seeds of Doom*.

But having a striking central hook courtesy of the classics doesn't guarantee success. The foundation was there, but it was how Hinchcliffe and Holmes developed the stories that made them classic *Doctor Who* as well. For the younger children, there were scary monsters - Zygons, mummies, Kraals, Morbius and Krynoids. There were no returning monsters in this season, now the new Doctor was firmly established; it was forging its own way forward, not relying on past glories - and apart, perhaps, from the Kraals, these were fabulous, memorable monsters. The villains, too, were memorable - astonishing and chilling creations such as Sutekh, Solon and Harrison Chase who were a triumph of both scripting and acting.

It wasn't just monsters and villains, though. These multi-layered stories offered further chills for the older or more imaginative children - or the adults. They spoke to fears deep inside. How can you tell friends from enemies? How can you know who to trust? The horror of familiar faces suddenly turning against you, whether a shape-shifting Zygon or a Kraal duplicate, means that no-one can feel safe. Laurence Scarman couldn't believe his own brother had been taken over by an evil entity, a fact that led to his own demise. A staple of fiction dealing with possession is the appeal to the last vestige of the original person somewhere deep inside. In the previous season's *The Ark in Space*, the Wirrn swarm leader still had a trace of Noah's humanity and that saved the day. That trick didn't work in Season Thirteen of *Doctor Who*. Faith and trust led to death and destruction.

Planet of Evil may have seemed more subtle, not as reliant on lumbering monsters or cackling villains, but its nightmarish qualities were just as strong. There can be few people who haven't woken up from a terrifying dream where an unseen killer is picking people off one by one, or where they're trying to escape from some horrifying situation but are dragged back towards it... These are ideas that linger long in the imagination.

So many other nightmares. People strapped down by opening Krynoid pods. Relentless, tireless mummies. Body parts harvested to house a maniac's brain. A friend's face falling off to reveal circuitry beneath. This was a programme that was taking itself seriously, and so audiences could do so too.

Add into the mix the wit of Robert Holmes that could elevate the humblest script, and some brilliant design work (special mention must be made of the stunning Zeta Minor jungle sets), and you have a winning series. No-one need be embarrassed about watching this show (well, just turn away when the Skarasen's on screen), or be bored, or think it too silly. Its success on broadcast was probably helped by it being shown through the darkening days of autumn and winter (previous seasons had all been partly on air in spring or even summer), but its continued popularity is solely because it is, simply, brilliant. DWM

> **'Add to the mix the wit of Robert Holmes that could elevate any script, and some brilliant design work and you have a winning series.'**

STAR PERFORMANCE

ELISABETH SLADEN
SARAH JANE SMITH

A lot has been said about Elisabeth Sladen following her tragically early death this year; detailed accounts of her career can be found in **DWM**'s tribute issue (**DWM** 440). Almost every moment of her screen presence in Season Thirteen demonstrates why she meant so much to so many. Her Sarah Jane is a character that the viewers can believe in utterly: whether she is joking with the Doctor or terrified of a monster, she is one hundred per cent real.

See Sarah's reaction on becoming blind in *The Brain of Morbius* Part Two. Watch her attempt at courage despite her terror as Chase plans to turn her into a Krynoid at the end of *The Seeds of Doom* Part Three. It's no surprise that in the mid-70s almost every little girl (and some not-so-little girls – and some boys too!) wanted to be Sarah Jane Smith. Before the days of (affordable) home video, many fans relied on the LPs of *Genesis of the Daleks* and *The Pescatons* – both featuring Sarah – for their *Doctor Who* fix, and thus she continued being the companion in the minds of many for long after she'd left the show.

It's unsurprising that Elisabeth Sladen was invited to return to the programme more than any other companion actor. Sensibly, she declined to reprise her role merely to oversee the Fourth Doctor's regeneration – although she did return for fan-pleasing moments in *The Five Doctors* and *Dimensions in Time*, as well as for two radio serials alongside Jon Pertwee. She returned again for twenty-first-century *Doctor Who*, and has had no fewer than three spin-offs of her own: *K9 and Company* in 1981, two series of *Sarah Jane Smith* audio adventures for Big Finish Productions, and of course the incredibly successful *The Sarah Jane Adventures* for CBBC. A show for trendy kids in which the lead character was a woman in her sixties sounded the least likely hit ever – but Sladen's skill and warmth meant that yet another generation of children think of Sarah Jane as their hero.

THE DWM REVIEW OF 2011

The incomparable and much-missed Nicholas Courtney as Brigadier Lethbridge-Stewart.

It's been a year of amazing new *Doctor Who* adventures, but one also tinged with sadness and loss. DWM looks back at the year when our favourite TV show turned 48 years old...

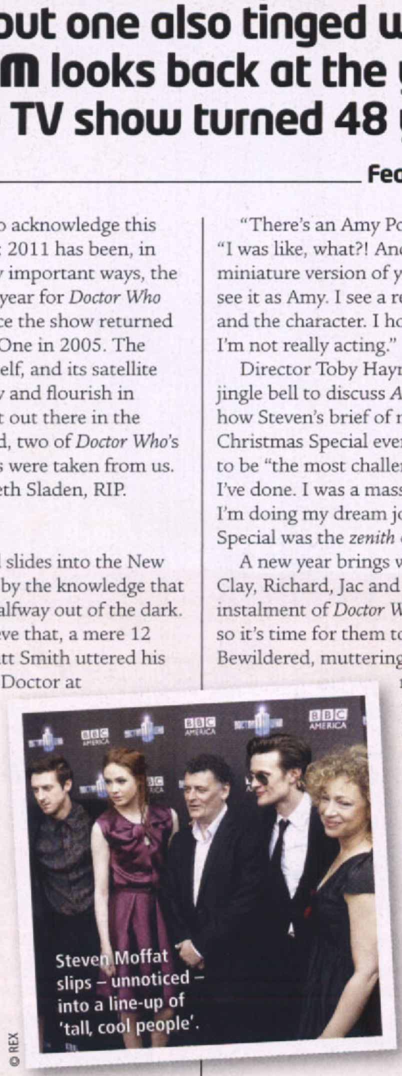
Feature by JASON ARNOPP

We have to acknowledge this upfront: 2011 has been, in two very important ways, the saddest year for *Doctor Who* fans since the show returned to BBC One in 2005. The show itself, and its satellite endeavours, continued to grow and flourish in a truly astounding fashion, but out there in the rather less appealing real world, two of *Doctor Who*'s most enduring and loved icons were taken from us. Nicholas Courtney and Elisabeth Sladen, RIP.

JANUARY

DOCTOR WHO
TWO OF A MIND?

Britain slips and slides into the New Year, comforted by the knowledge that it's more than halfway out of the dark. It's hard to believe that, a mere 12 months ago, Matt Smith uttered his first lines as the Doctor at the climax of *The End of Time* Part Two. During 2010, Matt seized the role with such *joie de vivre* and mercurial magnetism that he is already cemented in our brains. So too are Karen Gillan and Arthur Darvill. For the first time in a while, the TARDIS has a team, and showrunner Steven Moffat is frankly delighted to be seen in public with them. 'I hope my big, happy grin isn't too fatuous,' he writes in **DWM** 430's *Production Notes*. 'Because here's me with the three coolest, tallest, nicest people I know, feeling for once in my saddo life like one of the in-crowd. Of course, I know it looks a bit different from outside - three cool, gorgeous people with their comedy homunculus - but nothing can spoil my mood.'



Steven Moffat slips – unnoticed – into a line-up of 'tall, cool people'.
© REX

Matt and Karen give us exclusive interviews, gazing back over the whirlwind which has brought them here. "I guess it's an experience," says Matt, "that none of us will forget or ever get again. When do you ever get to appeal to such a broad range of people, in a show that has such diversity and possibilities? It's very hard to match. We try to appreciate it... but then we remind ourselves that we're stood in the coldest castle in Cardiff and it's minus 15 degrees!"

"There's an Amy Pond coin!" Karen marvels. "I was like, what?! And an action figure. Seeing a miniature version of yourself is so bizarre. But I just see it as Amy. I see a real distinction between myself and the character. I hope other people do, otherwise I'm not really acting."

Director Toby Haynes gives our David Bailey a jingle bell to discuss *A Christmas Carol*, describing how Steven's brief of making "the most Christmassy Christmas Special ever seen, anywhere" turned out to be "the most challenging episode of *Doctor Who* I've done. I was a massive *Doctor Who* fan as a kid, I'm doing my dream job. And doing the Christmas Special was the *zenith* of that job."

A new year brings with it a new Time Team. Clay, Richard, Jac and Peter had experienced every instalment of *Doctor Who* from 1963 to 1996, and so it's time for them to go to a Home For The Bewildered, muttering about death, unconscious regulars and repeated incarceration. Before being led away, however, they pass their long-held baton to Chris, Emma, Michael and Will, who commence their viewing odyssey with 2005's *Rose*, declaring themselves "all a-shiver" and enjoying it quite a lot.

Having joined Twitter on 9 December 2010 (as *@DWMTweets*), **DWM** embraces social media with an article gathering *40 People Every Doctor Who Fan Should Follow On Twitter*. Revisiting it now, we see that *@steven_moffat* has gained over 135,000 followers in the 11 months since (enjoying a total of 185,110 at the time of writing) and inexplicably failed to contract 'Blocker's Wrist' along the way.

FEBRUARY

DOCTOR WHO
SEEING RED?

So here's the first of 2011's two months which can't help but be overshadowed by terrible news. Nicholas Courtney, the legendary man who played fictional legend Brigadier Alistair Gordon Lethbridge-Stewart, passes away on 22 February. Twitter and other social media facilitate the lightning-fast travel of news good and bad - and this bruising information sends *Doctor Who* fans reeling.

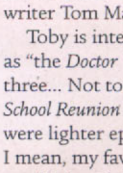
"Tegan didn't exactly ooze sex," Janet Fielding tells us of her 80s *Who* companion, set to finally join the Fifth Doctor's TARDIS team for a Big Finish mini-series starting with Alan Barnes' *Heroes of Sontar* in April. In Other News, we can't stop thinking, "Janet Fielding just said 'sex'!" Seconds later, she says "hardcore", too. Madness. And of course, she has a pop at Matthew 'Adric' Waterhouse, upon learning of his *Blue Box Boy* biography. "What you're saying is, he's written his own biography? He's ghosted his own autobiography?! I think we've just got to the nub of why the boy's a bit strange. He was strange back then, too."

Mark Gatiss talks to **DWM** this issue, while naturally trying to say as little as possible about his *Night Terrors* story, which won't broadcast until September. In fact, that title isn't even confirmed - Mark and the team have been toying with *House Call* ("though that's not very scary, is it?"). Of course, there's loads more to talk about, since *House Call* (yes, he's right, isn't he) will be Mark's fourth *Doctor Who* TV tale and he is a man of many talents.

He's candid about his thoughts on the new generation of Smartie-hued Daleks created for his 2010 story *Victory of the Daleks*: "If it weren't for that hump [on their backs], they'd be exactly what I wanted: much bigger, their colours are gorgeous and I believe children like them very much. I would defend them to the hilt... if it weren't for their hilt."

The *Doctor Who* Experience opens in West London, with its interactive walkthrough adventure (fly the TARDIS!) and huge exhibition of artefacts, memorabilia and props. Big Finish encourages the Sixth Doctor to pull up a chair at *The Feast of Axos*; AudioGO's new audiobook *The Jade Pyramid* sees Martin Day whisking the Eleventh Doctor and Amy to medieval Japan; and 2|entertain's DVD release of First Doctor story *The Ark* is one in the eye for Monoid haters.

MARCH



Oh, March! Just sling your hook. Are you April? Are there any new *Doctor Who* TV episodes in you? No.

DWM 432 hands *Who* junkies some tasty methadone, as more news on Series Two/Six/Thirty-Two/Fnarg+1 is revealed in our pages. Guest stars David Walliams, Lily Cole and Hugh Bonneville are announced, as are the return of Gareth Roberts and Toby Whithouse's magical typing hands, plus those of Series Two (oh, you know, one of the *other* Series Twos, from 2006) writer Tom MacRae.

Toby is interviewed, describing *The God Complex* as "the *Doctor Who* script I'm most proud of, of the three... Not to diminish the experience of doing *School Reunion* and *The Vampires of Venice*, but they were lighter episodes. *The God Complex* is closer to... I mean, my favourite episodes of modern *Doctor Who* are *Blink* and *Midnight*. They're extraordinary pieces of work."

Steven Moffat describes the run-up to transmission as 'Like a construction site. All around, episodes are springing up. There's dubs, and edits, and meetings (*always* meetings), and me blinking back the tears, and realising I've still got a script to write, and not an idea in my empty head.' He also exclusively declares that Episode 1 *won't* be called *Year of the Moon* ('I really like that title, but absolutely nobody else does in the whole wide world') and Episode 2 *won't* be called *Look Behind You*.

It also transpires that there *is* some Actual *Doctor Who* on our screens this month. On 18 March, *Comic Relief* plays host to two-part mini adventure *Space* and *Time*, involving Amy brazenly flirting with her own timey-wimey duplicate. We approve. David Tennant is also involved with *Comic Relief* this year, having filmed his distressing visit to famine-swamped Uganda. "I didn't want it to be mawkish," he tells **DWM**. "I wanted to react as truthfully and honestly as I could."

A new AudioGO Eleventh Doctor audiobook, *The Gemini Contagion*, emerges this month, dealing with a rampant linguistic virus and written by some eejit whose name escapes me. Nicholas Briggs' Big Finish play *To the Death* brings the latest run of Eighth Doctor adventures to a shocking close. The *Revisitations 2* box set collects newly extra-riddled DVD editions of *The Seeds of Death*, *Carnival of Monsters* and *Resurrection of the Daleks*, to keep us going until Doctor Eleven reopens his surgery.

APRIL

DOCTOR WHO
MARKED FOR DEATH?
DOCTOR WHO
MARKED FOR DEATH?
DOCTOR WHO
MARKED FOR DEATH?
DOCTOR WHO
MARKED FOR DEATH?

This should be the month which is all about *Doctor Who*'s triumphant return to our screens. Tragically, of course, it is also the month which shocks us with Elisabeth Sladen's passing on 19 April. As the news spreads, social media is awash with disbelieving, crushed exclamations. If we all deny that this has happened, then perhaps it might be undone, right? If only. The loss of our Sarah Jane Smith is almost impossible to compute, and remains so at the time of writing this. It's with heavy hearts that **DWM** begins to plan a tribute issue which befits Elisabeth's magnificence, while the already-completed **DWM** Special, *The Sarah Jane Companion Volume Two*, coincidentally hits shelves this very month. Lis also features in 1974's TV story *Planet of the Spiders*, which is finally released on DVD.

DWM 433 comes with four different covers, to illustrate the ominous revelation that one of the four TARDIS team members will not survive season opener *The Impossible Astronaut*. We'll wager that few readers expected that person to be the Doctor himself. Millions of viewers' eyes, ears and minds are astonished as this Utah-shot two-parter unfolds on 23 and 30 April, with final BARB ratings of 8.86 million and 7.3 million respectively ('Disappointing', according to the *Daily Mail* – why, it's almost as if they exist in a universe of their own). The super-creepy Silence delight fans, while spawning at least 100,000 Twitter jokes about how forgettable they are.

Gallifrey Guardian discloses more episode titles, including yet another name for Mark Gatiss' episode: *What Are Little Boys Made Of?*, which would have made it the first *Doctor Who* story title to ever end with a question mark. James Corden is announced as reprising his role as Craig Owens in Gareth Roberts' as-yet-untitled sequel to *The Lodger*. Busy Roberts is also set to novelise Douglas Adams' 'lost' TV *Doctor Who* story, *Shada*. A trio of BBC Books novels are unleashed: Una McCormack's *The Way Through The Woods*, Paul Finch's *Hunter's Moon* and *Dead of Winter* by James Goss.

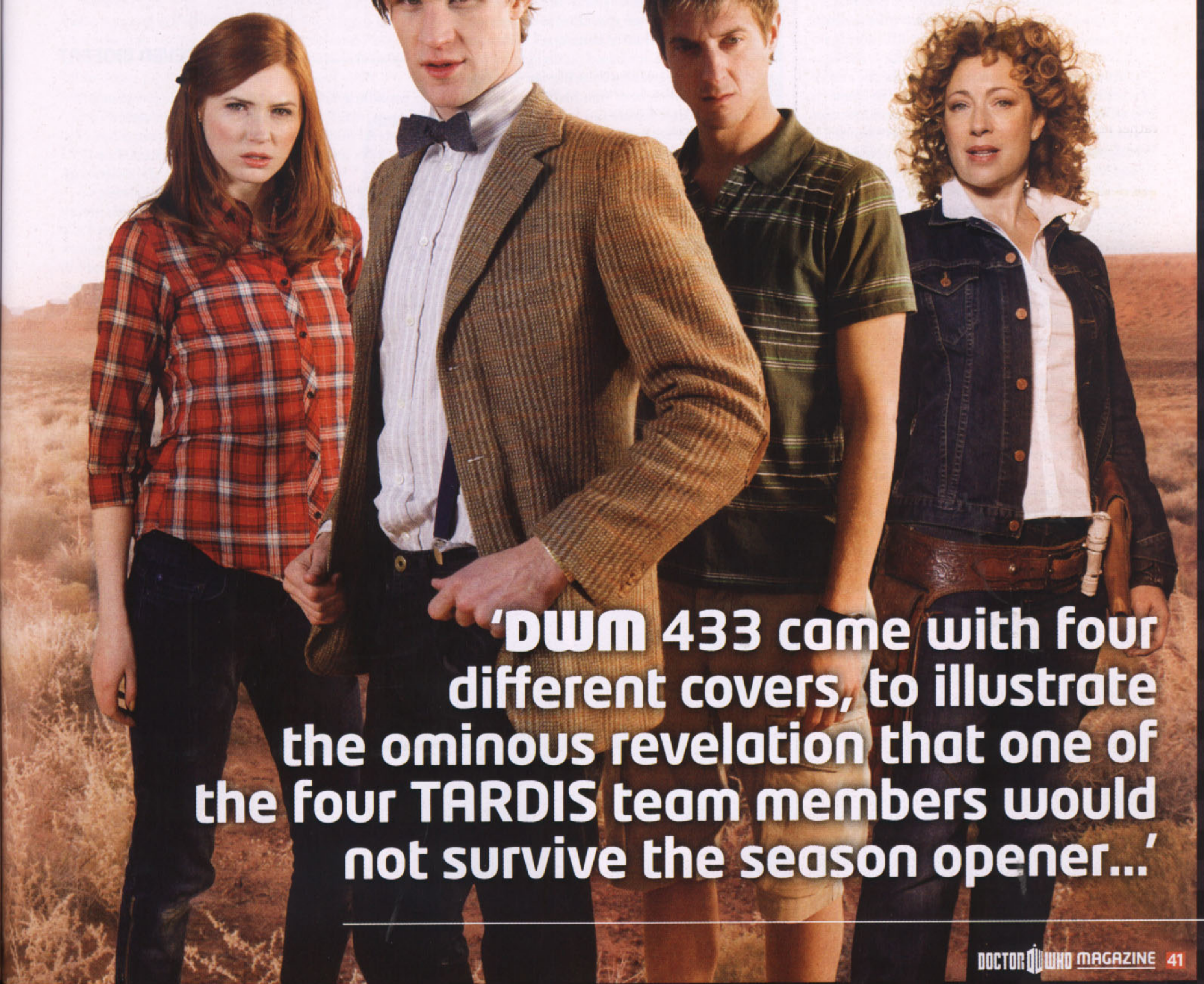
And good golly! Tom Baker confirms that he will be joining the Big Finish fold, following his work with AudioGO on the *Hornets' Nest*, *Demon Quest* and forthcoming *Serpent Crest* serials. Wonderful news, following years of speculation as to whether the great man would ever sign up with Jason Haigh-Ellery's crew.

MAY

DOCTOR WHO
FREE
MEET THE DOCTOR'S WIFE!

This month, our telly boxes are assaulted by pirates and a spooky siren (*The Curse of the Black Spot*), the TARDIS literally personified (*The Doctor's Wife*) and gloopy Gangers (*The Rebel Flesh* and *The Almost People*). As we absorb all that splendour, **DWM** 434 tantalises us by revealing that the Cybermen are set to return this series, while Steven continues to fume about a minority of press night attendees who reveal spoilers online. 'Hello internet forums', he writes in *Production Notes*, 'if I could turn you off right now, I would.'

DWM scribe Benjamin Cook presents his diaries from November 2010, as he joins *Doctor Who*'s cast and crew on location in Utah, where they're shooting that season opener. Matt Smith is excited. "We should get some plate shots," he declares, "then have an episode about dinosaurs!" That long-awaited *Doctor Who*/*Primeval* crossover feels only a hair's breadth away. ►



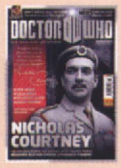
'DWM 433 came with four different covers, to illustrate the ominous revelation that one of the four TARDIS team members would not survive the season opener...'

Writer Neil Gaiman talks to us about *The Doctor's Wife*, and he's excited too. "There hasn't been a TARDIS corridor in the new era," he shrieks, "and now we have an *infinite* corridor! Which is terribly, terribly cool." Then there's Hugh 'Excited' Bonneville, who had such larks during the *Black Spot* shoot: "There was a bit where we had to get drenched," he hoots. "It was hilarious! I said, 'I'm a 47-year-old boy!'"

Author David Fisher's new audio novelisation of his 1970s tale *The Stones of Blood* emerges via AudioGO, along with James Goss' Eleventh Doctor audiobook *The Hounds of Artemis*, which concerns ancient evil lurking within a tomb. Not only are *Frontios* and the *Mannequin Mania* set (comprising *Spearhead from Space* and *Terror of the Autons*) issued on DVD this month, but *Gallifrey Guardian* notes that just 24 stories from the 1963-1989 run have yet to hit the format! This means that, by 2013, fans will finally have got their paws on sought-after gems like *Terror of the Zygons* (CGI Skarasen option, anyone?) and *The Dæmons*, which is one of the rarest VHS releases. Magisterial.

JUNE

DOCTOR WHO
BIRTHSHOCK!



Argh! Just one episode of *Doctor Who* this month, in the shape of battle royale *A Good Man Goes to War*, which finally reveals River Song's relationship to... well, not the Doctor, but Amy and Rory. "Even once we know who River is," Alex Kingston tells **DWM** 435, "I don't think we've lost her potential for adventure. I suspect Steven has a lot more cards in his hand."

Splitting this year's run of episodes in two is already paying off: this properly feels like the end of a series, and yet there's another series to come this year! More season closers and openers for your licence fee. It's nice that *Doctor Who* hasn't had to wrestle with Summer for the hearts and minds of potential viewers, or attempt to sculpt a dark, scary atmosphere while sun blazes through windows onto TV screens.

New *Torchwood*'s on the way, to bridge the three-month gap. Russell T Davies makes a welcome return to **DWM**'s pages, in order to explain exactly how difficult it's been to get American actors to pronounce the name 'Geraint'. And, indeed, English actors. "This series is both bigger and more intimate than before," he tells us in a Venice Beach bakery. "Everyone has pulled together to make something special and I'm really proud of what we achieved." He then swans off to make a hilarious *Three Doctors*-esque reappearance in *Production Notes*.

Suranne Jones describes how you go about preparing to become the TARDIS. "At first, I just thought, no, Idris *can't* be. Then I just read the script, and Neil's writing just kind of leapt off the page, so that really helped me. With previous roles, I've spent time with a murder squad team in Manchester... but you can't research being the TARDIS." A remarkable month for the blue box, this – the cliffhanger of Jonathan Morris' **DWM** comic story *Apotheosis* sees it transformed into a hideous organic plant thing, thanks to pesky old temporal acceleration.

Dan Tostevin reports from the set of *The Rebel Flesh*/*The Almost People* and learns about grim goings-on which ultimately hit the cutting room floor due to excessive nastiness. "There were some scenes involving the Doctor apparently beheaded," cackles writer-fiend Matthew Graham. "And the Jennifer creature held up a severed head of the Doctor's. In fact, she had three severed heads – Amy's, Rory's and the Doctor's. In a bag." Don't know about you, readers, but that bag strikes us as the element which tips this scenario into unacceptable terror. Brrrrrr.

DWM 436, our second issue this month, is a gloriously shiny tribute to Nicholas Courtney. The great and good of *Doctor Who*, including Tom Baker, Colin Baker, Sylvester McCoy and David Tennant, line up to pay their respects. "We should hope," says Tom, "that when it's our turn to be eulogised, some might say of us, 'He was good to be with'. Nick was wonderful to be with... Some people's company is so precious. Nick was one of them."

Gallifrey Guardian breaks the top-notch news that Matt Smith will return for his third series of *Doctor Who*. The BBC has guaranteed 14 more episodes, including the 2012 Christmas Special. "*Doctor Who*'s future is absolutely secure at the BBC," says Steven while running about, detonating party poppers, "and in fact there's more than we've even told you about so far." The show's ratings continue to hold strong, averaging out at an excellent 7.5 million viewers per episode, just as it has since 2005.

Big Finish releases the third series of *Jago & Litefoot*, the *Who* spin-off which catalogues the further adventures of *The Talons of Weng-Chiang*'s sublime double act. This time, it features Louise Jameson, reprising her role as Leela. A new flock of Eleventh Doctor novels flutter into existence: Jonathan Morris' *Touched By An Angel*, Naomi Alderman's *Borrowed Time* and *Paradox Lost* by George Mann. From the world of DVD comes the *Earth Story* box set, combining 1966's *The Gunfighters* with 1984's *The Awakening*, which are both, er, set on Earth. And are stories.

On 8 June, we lose one of *Doctor Who*'s unsung heroes, Roy Skelton, who not only voiced the Daleks for over three decades, but played roles alongside all of the first seven Doctors. RIP, Roy.

JULY

DOCTOR WHO
BARMY ARMY!
TORCHWOOD

'Immersive *Doctor Who* Adventure' *The Crash of the Elysium* premières in Manchester. Aimed at children aged 6-12, it's based on an idea by Steven, scripted by Felix Barrett and *Doctor Who*'s own Tom MacRae, and features an introductory filmed sequence performed by Mr Matt Smith.

Torchwood: Miracle Day launches this month, in a flurry of gunfire, rocket launchers and exploding helicopters. Just this once, everybody lives! Mind you, many of them wish they could die. John Barrowman swings by in **DWM** 437 to talk about this US co-funded series ("I love doing all the driving stuff. Blowing things up. The fighting and blowing things up"), along with his fellow co-stars, and freely admits he'd like Captain Jack to return to *Doctor Who*. Why, he's even thought about how it could happen. "The

Torchwood: it ain't over till it's over.

> "*Doctor Who*'s future is secure – and, in fact, there's more we haven't told you about so far..."
>
> **STEVEN MOFFAT**

beautiful thing about *Doctor Who* is, it's time travel. Matt's Doctor could go back to before Jack met his Doctor. Or Matt's Doctor could meet a darker Jack? That's fine, too." That scribbly, scratchy noise you hear is surely Steven Moffat making frenzied notes.

We interview all five of the Team Doctor members who aided our hero during the Battle of Demon's Run in *A Good Man Goes To War*. Neve McIntosh is blown away by fan reaction to silver-tongued Madame Vastra and her partner in crime-fighting, Jenny (Catrin Stewart): "I've gone on the internet to have a little look at what people are saying, and... it's extraordinary. People are writing whole stories, and pictures... it's wonderful!" Not to mention slightly filthy at times, we'll wager.

Big Finish announces a new companion for the Sixth Doctor in the shape of Flip Jackson, while releasing *Robophobia*, Nicholas Briggs' sequel to 1977's *The Robots of Death*; a brace of those lovely old Target novels are re-issued by BBC Books; 1987's *Paradise Towers* brings gang warfare to DVD; Darren Jones conjures up lizards and nineteenth-century rain forests in AudioGO's Eleventh Doctor audiobook *The Eye of the Jungle*; and the first half of this year's TV run hits DVD and Blu-ray. Geronimo!

AUGUST

DOCTOR WHO
YOU'RE HISTORY!

Achtung! *Let's Kill Hitler* swoops onto screens on 27 August, launching the series' second half in flamboyantly brain-bashing style, while its author Steven is forced to rearrange his mantelpiece yet again, as the recipient of a fourth prestigious Hugo Award.

We interview Matt Smith and *The God Complex* guest star David Walliams together. Or at least try to, as the pair bicker over who's interviewing who and slander each other mercilessly. They eventually settle down long enough for Matt to ask David whether he might prove his successor in the role. "The Twelfth Doctor, yeah," David says. "I was told at one point, I was on a very long list to be the Doctor. I mean, probably a list of *all* actors, alive *and* dead."

*Torchwood/Buffy/Battlestar Galactica/*everything writer Jane Espenson tells **DWM** 438 about her work on *Miracle Day* and her approach to genre writing: "You have to believe these are real people. If aliens landed on Earth tomorrow, would we suddenly act and speak like sci-fi characters? No, we'd act and speak like us, so that's what sci-fi characters should sound like."

Big Finish reaches its 150th 'main range' release, *Recorded Time and Other Stories*, starring Colin Baker and Nicola Bryant. **DWM** quizzes the company about its past, present and future. Nick Briggs admits he temporarily locks his inner fanboy in a cupboard while working with the iconic likes of Tom Baker: "You have to put your head down and get on with the job... because if I didn't, I'd just be going, 'Woo-hoo-hoo, Tom Baker!' and I'd never get any work done."

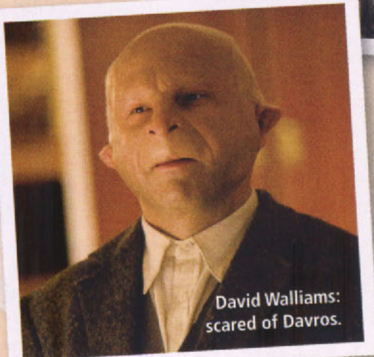
SEPTEMBER

DOCTOR WHO
WED OR DEAD?

A month involving four episodes of new, hot, steaming TV *Doctor Who*? Sheer delight, even though the Doctor is walking to his death. Mark Gatiss' *Night Terrors* prompts every child across the country to lock its dolls in the nearest available wardrobe; Tom MacRae's *The Girl Who Waited* succeeds in making even glass eyes cry; Toby Whithouse's *The God Complex* dispenses chills and chuckles while making old-school fans punch the air at the mention of the Nimon; and Gareth Roberts' *Closing Time* gloriously reunites the Doctor with Craig Owens (James Corden) for a spot of Cyber-skullduggery.

Steven's **DWM** 439 *Production Notes* bid a teary farewell to exec producers Piers Wenger and Beth Willis, while warmly greeting new producer Marcus Wilson (who isn't *that* new, having been on board since *The Impossible Astronaut*) and exec Caroline Skinner. Steven is already engaged in meetings with writers for 2012's series and thinking about the shape of it. He says it's unlikely to repeat this year's ongoing-arc structure. "*The Impossible Astronaut* was a departure from the norm, and that's good, that makes it exciting, but that's never going to be the paradigm. Never, ever. The fact that we're making people wait weeks for the story to play out is exciting to do once, but not every year."

David Walliams talks to us again, confirming long-held suspicions that he's a proper *Doctor Who* fan, by talking about old stories and foes. "Davros is so terrifying, because he's, like, dead. It's like a dead man, isn't it? To think, when they made *Genesis of the Daleks* [1975], the show had already been running for 12 years, and we'd never met the Daleks' creator... That's what's so special about the show. It sort of unfolds."


David Walliams: scared of Davros.

Day of the Daleks gets an extra special DVD release, featuring an optional updated edition of 1972's Third Doctor TV story, complete with new CGI and even additionally-filmed scenes. The third run of Paul Magrs' Fourth Doctor AudioGO stories kicks off with *Serpent Crest: Tsar Wars*, while the same company presents Oli Smith's Eleventh Doctor audiobook *Blackout*, which sees 1965 New York plunged into darkness. And BBC Books issues hardback Ice Warriors novel *As the Silent Stars Go By*, penned by noted science-fiction author Dan Abnett.

Just one *Doctor Who* episode to go on TV...

OCTOBER

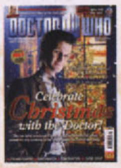
DOCTOR WHO
ELISABETH SLADEN

... and what a doozy it is. *The Wedding of River Song*'s opening minutes are audacious enough to toss yet another Big Problem on the pile of Big Problems which has accrued during this series. A stunning finale, awash with wit, imagination and verve. Then comes a similarly triumphant episode of *Doctor Who Confidential*, but one tinged with sadness, because the series has been cancelled after seven years. Practically everybody, from the fans to Steven Moffat himself, voices their disappointment at BBC Three's decision.

DWM 440 is our tribute to Elisabeth Sladen. Anyone who's anyone in *Doctor Who* stands up to applaud her within these pages. It's inevitably bittersweet to see the final six episodes of *The Sarah Jane Adventures* rolling out across BBC One and CBBC. "I don't think anybody will be disappointed by the way it ends," predicts the show's lead writer Phil Ford, "apart from the fact that it has had to end at all."

BBC Books publishes both the self-explanatory *Brilliant Book of Doctor Who 2012*, packed with official fiction and non-fiction alike, and an updated edition of Gary Russell's *Doctor Who: The Encyclopaedia* (now for iPad too!). 1971's *Colony in Space* mines its way onto shiny disc, as does the second half of this year's series. *Doctor Who: The Adventure Games* ignites Sontaran fireworks in *The Gunpowder Plot* – and it can be downloaded for *free*, of all the crazy ideas.

NOVEMBER



Producer Marcus Wilson talks to us in **DWM** 441, all aglow about handling his first Christmas Special, *The Doctor, the Widow and the Wardrobe*. "It's more of an ensemble than last year," he says. "More of a family. It's got very young characters in as well. Matt is so good with kids, and the way that Steven has written the kids is very witty." Marcus drops tantalising hints about next year's series: "We've got a couple of returning monsters, some old fan favourites... but we're going to move them on a little bit."

Elisabeth Sladen: she'll be missed and loved forever.

The Complete Sixth Series DVD/Blu-Ray box set is released on 21 November, complete with five new mini scenes written by Steven and other delights like *Death is the Only Answer*, the winning mini-episode in *Confidential's Script to Screen* competition. We attend that same mini-episode's Basingstoke première this issue, and speak to *Confidential*'s senior producer Zoe Rushton and series producer Gillane Seaborne about the show's untimely end and many glories. "*Doctor Who*, to me, was the classic Saturday night out," reflects Zoe, "with *Confidential* the banging after-show party. It's gonna take a while to get over this hangover."

Elisabeth Sladen: The Autobiography is published this month through Aurum Press, while AudioGO releases a final pair of *Sarah Jane Adventures* audiobooks, in the shape of Martin Day's *Children of Steel* and Scott Gray's *Judgement Day*. Good lord, speak of the Devil – Mr Gray will also be returning to writing the **DWM** comic strip from December, after a sterling arc from Jonathan Morris, which comes to a tumultuous end this issue.

DECEMBER

THE CHRISTMAS NUMBER
DOCTOR WHO

Peeking out of the TARDIS, I take a good look around, make notes, then travel back through the Time Vortex to November, when I'm actually writing this. Oh, the things I could tell you about December, but writing those words might warp Reality Itself like a vinyl record left in the sun, and we certainly don't want that.

Suffice it to say, then, that December will be packed with joy and goodwill to everyone, partly thanks to releases like Paul Magrs' final two *Serpent Crest* instalments, Big Finish's *Army of Death*, written by me, and *The Five Companions*, written by Eddie Robson – the latter being a free gift to the range's subscribers (the audio play, not Christmas dinner with Eddie). Oh, and the little matter of an absolute cracker of a *Doctor Who* Christmas Special on TV.

(Turns to camera, raises sherry.) A merry Christmas to all of you at home! **DWM**

Just one of this year's *Doctor Who* Christmas presents...

THE ABOMINABLE SNOWMEN

A Buddhist monastery in the Himalayas is the staging ground for an invasion of Earth by a formless evil intelligence...

Feature by ALAN BARNES

Here's a coincidence for you: the very week after this *Fact of Fiction* was commissioned, a Russian expedition claimed to have collected "irrefutable evidence" of a Yeti at large in the Siberian hinterland; and, far less likely, *Kinda* author Kate Bush (not really) released the track *Wild Man*, an empathetic paean to one fabulous, rarely-seen, otherworldly creature from another. 'Lying in my tent, I can hear your cry echoing round the mountainside,' she sings (ooh, just like Professor Travers at the beginning of Episode One, we note); and when she goes on to croon about a Yeti 'loping down the mountain' and 'banging on the doors' of a monastery, we've just cause to wonder if *The Abominable Snowmen* didn't make a *very* big impression on a certain nine-year-old girl sat in front of a black-and-white TV set in Welling...!

But the mostly-missing *Abominable Snowmen* is every bit as elusive a beast as the Yeti itself, overshadowed in fan affection by its noisier, gun-toting, Underground-set sequel *The Web of Fear*. A pity, since the story (its distinctly pointless, time-serving third episode aside) has far more charm and no less horror: the Great Intelligence's possession of the Doctor's old friend Padmasambhava breaks new ground for the series.

EPISODE ONE

FIRST BROADCAST: 30 SEPTEMBER 1967

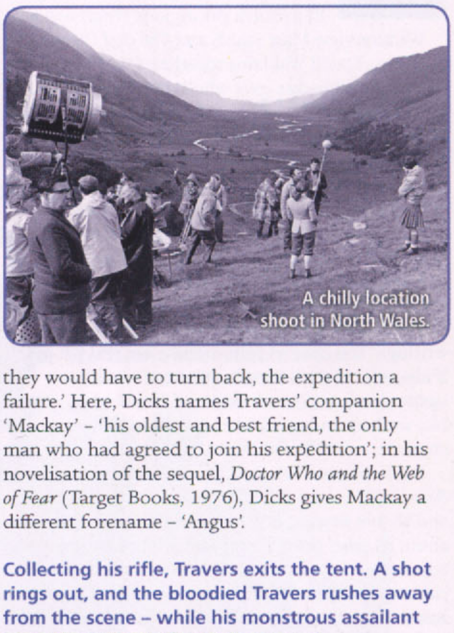
Night: on a bare mountain stands a two-man tent. Professor Travers (Jack Watling) is woken by the sound of fellow explorer John screaming from outside.

■ Mervyn Haisman and Henry Lincoln wrote *The Abominable Snowmen* thinking its Himalayan mountainside exteriors would be realised entirely in studio – as was the case with Quatermass creator Nigel Kneale's eerie *BBC Sunday-Night Theatre* Yeti drama *The Creature*, first broadcast live on 30 January 1955. But with *The Tomb of the Cybermen* (1967) having been made in June and July 1967 as the last of the series' fourth recording block, *The Abominable Snowmen* would be the first serial into production following a long summer break – enabling a lengthier, more far-afield location shoot than usual, ahead of the week-on-week grind of studio recordings.

■ All the Himalayan exteriors were found around the Nant Ffrancon Pass, in Snowdonia – that is, the A5 road between Bethesda in Gwynedd and Llyn Ogwen in Conwy – which *wasn't*, as has often been claimed, the exact same location that would double for the Khyber Pass in *Carry On Up the Khyber* (shot at the Pass of Llanberis – *ie*, the A4086, a couple of miles to the south, in May 1968), nor which had also stood in for the Himalayas in the 1958 Ingrid Bergman missionary drama *The Inn of the Sixth Happiness* (filmed in and around Beddgelert and Nantmor, several miles further still).

■ Seasoned film actor Jack Watling was father to regular cast member Deborah, who recalled: "When I read the script, I saw this part and thought, 'Hang on – Dad could do that!' He was out of work at the time, so I suggested him to Innes [Lloyd, producer]. 'What a good idea,' Innes said. 'When you get home for tea tonight, why don't you ask him?' So I did..."

■ According to Terrance Dicks' prose adaptation *Doctor Who and the Abominable Snowmen* (Target Books, 1974), Travers' ill-advised Himalayan sortie is now coming to its end: 'Soon they would have to turn back, the expedition a failure.' Here, Dicks names Travers' companion 'Mackay' – 'his oldest and best friend, the only man who had agreed to join his expedition'; in his novelisation of the sequel, *Doctor Who and the Web of Fear* (Target Books, 1976), Dicks gives Mackay a different forename – 'Angus'.



A chilly location shoot in North Wales.

Collecting his rifle, Travers exits the tent. A shot rings out, and the bloodied Travers rushes away from the scene – while his monstrous assailant casts his twisted rifle to the ground...

■ A scene in which a Yeti terrifies an explorer left alone by his fellows in their mountainside tent ►

ESSENTIAL INFO

■ The second story of *Doctor Who*'s fifth season came about after former *Emergency Ward 10* actor Henry Soskin, who was at the time writing with Mervyn Haisman under the name 'Henry Lincoln', bumped into Second Doctor actor Patrick Troughton, an old acquaintance – who reportedly told him: "I'm a bit pissed off with mucking about in space, frankly. Why don't they do something a bit more earthly?"

■ In developing a 'more earthly' idea about something 'which people knew but which had never been proved, a bit like the Loch Ness Monster', the writers hit upon the Himalayan Yeti. On Tuesday 2

POLICE PUBLIC CALL BOX
DOCTOR WHO

"A great sort of hairy beastie!"

May 1967, their outline, initially submitted to BBC Head of Serials Shaun Sutton, became the first script to be commissioned by incoming story editor Peter Bryant, under the title *Doctor Who and the Abominable Snowman*.

■ Following three days' pre-filming at Ealing (over 23-25 August), new director Gerald Blake was granted six days' filming at the Nant Ffrancon Pass in North Wales over 4-9 September – the series' longest, furthest-flung location shoot to that point.

■ All six episodes were recorded at Lime Grove Studio D. The first two, unusually, were committed to tape on subsequent days – Friday 15 and Saturday 16 September – so Episodes Two to Six could be recorded on Saturday nights three weeks ahead of transmission (rather than just one week in advance, as had occurred during production of Season Four).

■ The production team was so sure of the Yeti's success that its 'more frightening' sequel, *The Web of Fear*, was commissioned from Haisman and Lincoln on Wednesday 27 September – three days before the first episode of *The Abominable Snowmen* went out!

■ The original two-inch videotapes for all six episodes were wiped by the BBC Engineering Department in the summer and early autumn of 1969. 16mm off-screen film recordings made by BBC Enterprises for overseas sale aired in Australia (several times, between 1968-70), Hong Kong (in 1969), Singapore (in 1970), New Zealand (1970-1), Gibraltar (in 1973), Zambia (in 1973-4) and finally Nigeria (in 1974). Enterprises' last surviving prints are presumed to have been junked in 1974 – but a telerecording of Episode Two ended up in the possession of a BBC projectionist, nonetheless; this was eventually loaned back to the BBC Film and Videotape Library in February 1982.

■ Two tiny clips from Episode Four, both of which featured in the 25 November 1967 edition of BBC2's *Late Night Line-up*, also survive – along with fan-made soundtrack recordings for all six episodes, subsequently released on CD, and a full set of off-screen 'telesnaps', still available to view at *www.bbc.co.uk/doctorwho/classic/photonovels/snowmen/index.shtml*

■ *The Abominable Snowmen*, which on its original transmission opened to an audience of 6.3 million and ended with 7.4, ranked a solid 59th in **DWM**'s *Mighty 200* poll of 2009.

– reaching inside for the team members' rifles – features in *The Abominable Snowmen* (1957), Hammer Film Productions' cinematic adaptation of Kneale's *The Creature*, both of which starred big screen 'Dr Who' Peter Cushing as botanist John Rollason.

The Doctor discovers John's corpse.

Via the TARDIS scanner, Dr Who (Patrick Troughton) is delighted to see that his Ship has landed in the Himalayan mountains, in Tibet.

■ "I don't fancy another tangle down the Cybermen's tomb," says Jamie – suggesting that *The Abominable Snowmen* follows on directly from the events of *The Tomb of the Cybermen*, even though the TARDIS interior set has changed entirely in the interim.

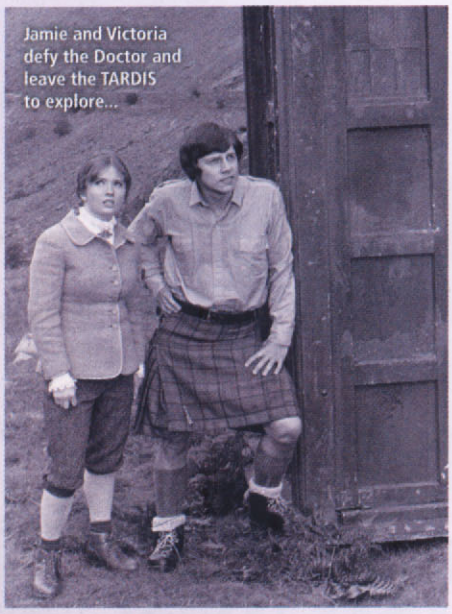
He asks companions Jamie (Frazer Hines) and Victoria (Deborah Watling) to help him search through a chest for a ghanta – *ie*, a Tibetan bell.

■ The Doctor's seemingly bottomless box of stuff last featured in *The Power of the Daleks* (1966).

Pulling on a fur coat, he heads out for a "scout around."

■ The Doctor was scripted to don a fur cloak – but swamped by his huge shaggy coat, with his bow tie showing, he's the very image of music-hall comic Bud Flanagan (1896-1968), one half of the then-hugely popular double act 'Flanagan and Allen'.

■ The Second Doctor continues to wear the same coat in the following serial, *The Ice Warriors* (1967) and is clad in fur once more in *The Five Doctors* (1983); in *Time and the Rani* (1987), the Seventh Doctor tries on the same item (or at least, a very similar one) while rooting through the TARDIS' clothes store.



Jamie and Victoria defy the Doctor and leave the TARDIS to explore...

Victoria is still looking for the bell when Jamie sights a "great hairy beastie" on the scanner...

■ When the TARDIS first landed, the scanner showed a howling blizzard outside – but there's not a snowflake to be seen in the Nant Ffrancon location footage here!

It's the Doctor... who clambers over a rock to obtain a view of a monastery in the valley below.

■ The Doctor's POV shot, looking down on a model monastery, was filmed on Friday 25 August, the last of the serial's three-day Ealing shoot.

Meanwhile, Victoria has found a bag labelled 'Ghanta of Detsen Monastery'.

■ Like many of the names in the serial, the monastery takes its name from a significant figure in the history of Tibetan Buddhism – in this instance, Trisong Detsen/Detsän, Tibet's Emperor from 755-97. One of the three *chosgyal*, or 'Dharma Kings', who helped bring Buddhism to Tibet, Detsen is supposed to have invited several Indian gurus to his kingdom – among them Padmasambhava (of whom, more later) – after it became plagued by 'evil mountain deities'... or so some traditions have it!

Returning to the TARDIS, the Doctor examines a massive footprint – unaware that a monstrous figure is watching from behind a tree. Back at the Control Room, he says he'll go on to the monastery alone – leading Jamie to suspect he's "seen something." Outside, the Doctor follows the footprints...

■ Here, stage directions indicated: 'we see the foot of a Yeti hiding behind a tree. Slowly, the camera starts to pan up the side of the body. A large hand comes into view.'

... soon coming across Travers' tent – and John's corpse.

■ Lofty Reg Whitehead, who'd been hired to play a Yeti (and who'd been three times a Cyberman hitherto), stood in for poor dead John.

■ As scripted, 'marks in the snow' led the Doctor to John's body – but what trail did the Doctor follow in the snowless location film? (One location still of the scene shows the corpse lying face-down in tall grasses.)

Victoria, meanwhile, persuades Jamie to leave the TARDIS. Footprints encircle the Ship; Jamie goes to fetch a sword from the Doctor's trunk.

■ In the Target version, Victoria is already familiar with the history of the Yeti, telling Jamie: '"People have been trying to find the Abominable Snowman for ages. Scientific expeditions and everything..."' Quite how a young woman from the mid-nineteenth century might know of a term that (as we'll see) wasn't in use before 1921, or of expeditions that (again, as we'll see) weren't mounted before 1954, is anyone's guess!

■ Off-screen 'telesnaps' show that the TARDIS prop wasn't correctly assembled on location: its 'PULL TO OPEN' panel is on the right-hand door, rather than the left.

Carrying Travers' haversack, the Doctor walks into the monastery's inner Courtyard – and soon finds himself surrounded by warrior monks led by Khrisong (Norman Jones).

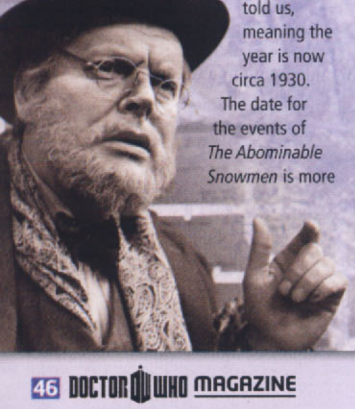
■ Khrisong also takes his name, it seems, from [King] Trisong Detsen – transcribed as 'khri srong lde btsan' according to the Wylie transliteration system (written Tibetan being notoriously difficult to Romanise!). Like Khrisong, Detsen was as much a warrior as a disciple of Buddhism – going to war against China from 763, for example.

Travers is with the monks; seeing his haversack, and the Doctor's fur coat, he tells Khrisong that the Doctor must have been the 'beast' that killed John. Khrisong orders his monks to seize the Doctor – who soon finds himself thrown into a cell.

■ Monks named Khedron and Khedru escort the Doctor away, according to the camera script.

Jamie and Victoria arrive at the entrance to a cave – "where the beastie lives," thinks Jamie. He and Victoria venture inside... but something monstrous on the outside rolls a rock across the entrance, sealing them in.

THE YEAR OF THE YETI IS...?



In Episode Four, Thonmi tells Victoria that Detsen's holy ghanta disappeared "three hundred years ago" – at the time of the attack of 1630, the Doctor has already told us, meaning the year is now circa 1930. The date for the events of *The Abominable Snowmen* is more important than most: in the story's sequel, *The Web of Fear* (1968), Victoria will confirm (albeit rather vaguely) to Travers' daughter Anne that she first met the Professor in 1935... "over 40 years ago", by the aged Travers' reckoning, thereby fixing a baseline date of no later than 1975 for the beginning of the entire 'UNIT era'.

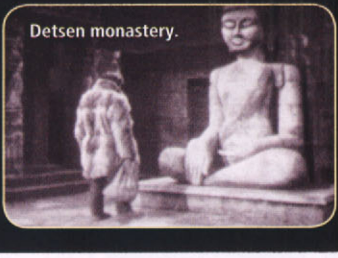
However, Radio 4's *Torchwood* play *Golden Age* (first broadcast 2 July 2009) has it that the Delhi-based 'Torchwood India' collected "the Yeti spheres of the Himalaya" in or before 1924, when their cache was brought back to Britain... from which we infer that *The Web of Fear* actually occurs sometime between 1964 and 1973; any later, and the Professor would surely say he met Victoria 50 years previously!

Golden Age author James Goss has confirmed to *The Fact of Fiction* that he'd indeed intended to suggest that the Yeti spheres were collected in the aftermath of the Detsen incident, probably circa 1923... thereby setting *The Web of Fear* around the time of its production, in 1968. But, on being informed that he'd just broken UNIT dating (!), Goss suggested, not unreasonably, that Yeti spheres could have been "dotting around the Himalayas for years" – in Episode Six, we learn that Padmasambhava has been building the Yeti *et al* for a good two centuries, so it's "not impossible" that Torchwood India might have picked up a few examples *before* the Doctor returned to Detsen.

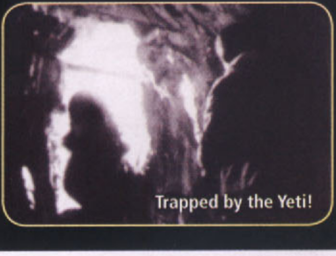
Phew – UNIT dating crisis averted! As you were, continuity cops...

How to keep warm in Tibet.

"Now you stay here..."


Detsen monastery.

Khrisong , Thonmi and Travers.


Trapped by the Yeti!

'Everest's conqueror Edmund Hillary himself led a Yeti-hunting expedition in 1960 – debunking many previous claims.'

■ All of the Cave interiors were pre-filmed at Ealing, probably because they featured two major visual effects: the collapse of the roof in Episode Two, and the foaming pyramid in Episodes Four and Five.

Travers addresses the Doctor through the Cell door, accusing him of being "one of those wretched newspaper men." Journalistic jibes about "Travers, the mad anthropologist" caused Travers' own Society to refuse to finance his expedition in search of the Yeti – or 'abominable snowmen'.

■ "Twenty years I've been searching," says Travers. If he's to be believed, and if *The Abominable Snowmen* indeed occurs in 1935 (see *The Year of the Yeti...?*, page 46), he must have been well ahead of the pack – for, although earlier accounts do exist (such as the footprints sighted by traveller Laurence Waddell, as reported in his 1899 book *Among the Himalayas*), the existence or otherwise of the Yeti wasn't widely reported in the West before 1921, when Lieutenant-Colonel Charles Howard-Bury of the Everest Reconnaissance Expedition described a set of mysterious footprints that his Sherpa guides claimed had been made by a creature called a *metoh-kangmi* – suggesting 'man-bear' and 'snowman'. A Calcutta-based stringer then mistranslated *metoh* as 'filthy', and came up with the journalistically colourful 'Abominable Snowman' – and so a legend was born. ('Yeti', meanwhile, supposedly comes from the Tibetan *yeh-teh* – meaning 'rocky area' and 'animal'.)

■ "Wretched newspaper men" didn't set out on the Snowman's trail before 1954, when *Daily Mail* journalist Ralph Izzard, fresh from reporting on the successful 1953 ascent of Mount Everest, persuaded his bosses to sponsor a Himalayan Expedition solely for the purpose of identifying the yeti – and came back only with a record of yet more footprints, and news of a supposed Yeti scalp held at the Pangboche monastery. But the *Daily Mail* wasn't alone in its delusions: the Everest reconnaissance and ascent appears to have sparked by far the largest wave of interest in the creature(s), so much so that Everest's conqueror Edmund Hillary himself led a Yeti-hunting expedition in 1960 – debunking many previous claims *en route*.

THE
ABOMINABLE SNOWMAN
ADVENTURE
by
RALPH IZZARD

■ Terrance Dicks names Travers' 'Society' in a scene right at the top of his novelisation: twisting and muttering while he sleeps in his tent, the Professor recalls 'addressing a scornful and hostile audience' at the Royal Geographical Society ('Gentlemen, I assure you – the body of evidence that has accumulated over the years is undeniable. The Abominable Snowman does exist'), then the 'hated voice of his old rival', one Professor Walters: '"If you're as sure as that, my dear Travers, I suggest you go and look for the beast!"'

■ Dicks continues Travers' dream, remembering his 'desperate struggle to raise money for his expedition; the final, half-scornful agreement of a Fleet Street editor to back him...'

■ Travers isn't the only foreigner to go in search of the Yeti: in the *Sarah Jane Adventures* story *Eye of the Gorgon* (2007), the elderly Bea Nelson-Stanley (Phyllida Law) recalls meeting a certain Sultan, who claimed to have seen the creature.

Unable to shift the rock, Jamie searches the depths of the cave. In the Courtyard, Khrisong tells young monk Thonmi (David Spenser) that he is less concerned about the death of Travers' companion than the recent killings of four of the brothers...

■ Thonmi is named after Thonmi/Thönmi Sambhota, supposedly sent by King Songtsen Gampo (of whom, more later) to India in order to ►

master Sanskrit – and who's said to have devised the complex Tibetan script. (One of the non-speaking Lamas was named 'Sambhota', after the same man.)

■ In Dicks' novelisation, Thonmi becomes 'Thomni' – an adjustment made on the advice of then-producer Barry Letts, himself a Buddhist, who reportedly fretted that Haisman and Lincoln's wholesale swiping of names from the history of Tibetan Buddhism might cause offence.

... killings they had ascribed to the Yeti – as the lama Rinchen (David Grey) reminds him.

■ Rinchen is named after the monastery-builder (Lochen) Rinchen Zangpo (958-1055), a prominent translator of ancient Buddhist texts into Tibetan.

But since the Yeti are timid, counters Khrisong, the Doctor may indeed be the cause: "Let me put it to the truth," he asks the assembled lamas – by taking the Doctor's life, if need be. Only their Abbot can approve such measures, the lama Sapan (Raymond Llewellyn) tells Khrisong...

■ Sapan takes his name from a common alternative for Sakya Pandita (1182-1251), a scholarly Tibetan lama whose writings included *Discrimination of the Three Vows* and *The Entrance Gate for the Wise*.

■ The Abbot's name is a matter of debate. In the script (and also the synopsis issued by the Royal National Institute for the Blind), it's spelled 'Songtsen' – and the cast, more often than not, place the 't' before the 's' when pronouncing his name. But the closing titles for Episodes Two to Six give 'Songsten', with the 's' before the 't' – so which to believe?

■ The character is named after either Namri Songtsen, 32nd king of Tibet in the sixth and seventh centuries, or (more likely) his son and heir Songtsen/Songtsän Gampo, another of the three great 'Dharma Kings' – supposedly the one who brought Buddhism from India to Tibet.

■ In the circumstances, then, the title-credited 'Songsten' was very possibly a typo; so this writer prefers to revert to the verbal evidence, choosing 'Songtsen' (as Dicks does in his novelisation, too).

... but when the lamas file out to take their prayers, Khrisong orders Thonmi to bring him the Doctor.

■ The chanting heard here (and again in Episodes Two, Three and Five) was *Morning Prayer*, a BBC library recording of the Monks of Sakya Set.

Meanwhile, Jamie comes to a chamber containing a pyramid made up of stacked silver spheres – but Victoria calls him back. The rock covering the cave mouth is rolled aside to reveal a Yeti.

■ Dicks' Yeti is rather different from that shown on screen: 'The huge hairy hands, and the black snout, were gorilla-like. The little red eyes, and the yellow fangs were those of a bear...'

Jamie tries to ward it off – but the Yeti breaks his sword in half, and lumbers towards them...

EPISODE TWO

FIRST BROADCAST: 7 OCTOBER 1967

Jamie pushes at one of the wooden supports propping up the roof – and so buries the Yeti. Victoria sees the glowing spheres... one of which Jamie puts in his satchel. As they exit the cave, the 'dead' Yeti begins to claw itself out of the rubble...

All tied up – the Doctor becomes Yeti bait!

Thonmi arrives at the Doctor's cell...

■ ... as the Doctor is tooting the eighteenth-century French melody *Ah! vous dirai-je, maman* on his recorder – better known in the English-speaking world, from 1806, as the nursery rhyme *Twinkle, Twinkle, Little Star*.

"Every time I visit Detsen," the Doctor tells him, "the monastery seems to be in some sort of trouble or another" – and wonders about the outcome of the attack of 1630, when the holy ghanta was taken.

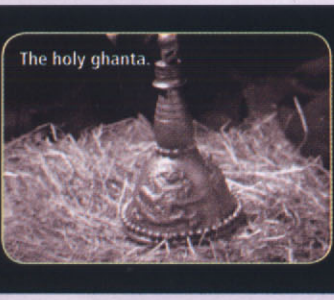
■ Dicks elaborates further, with the Doctor telling Thomni [sic] that there was trouble the last time he visited Det-sen [sic]: '"Something about a threatened attack by Chinese bandits."' What's more, according to Thomni, '"there is a legend that [the ghanta] was given to a mysterious stranger for safe-keeping. One known only as –"' (You can see where this is going, can't you?)

The Doctor is about to show Thonmi something he means to take to the Abbot when Khrisong arrives, ordering two monks to take the Doctor to the gate. Dragged away, the Doctor draws Thonmi's attention to his straw bed... where Thonmi finds the ghanta. While the recovered Yeti chases Jamie and Victoria down the mountainside, Rinchen remonstrates with Khrisong, who means to use the Doctor as bait: "If the Yeti come to rescue him, we will know the truth..."

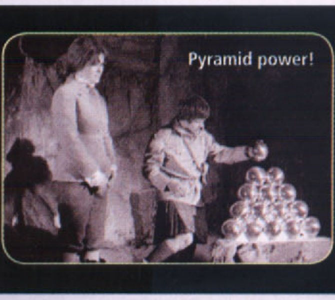
Outside Detsen's Inner Sanctum, Thonmi shows the ghanta to Abbot Songtsen (Charles Morgan) – and listens as the voice of "the Master, Padmasambhava" (Wolfe Morris) resounds from the Sanctum beyond.

■ Where the original Padmasambhava – or 'Guru Rinpoche', 'the Lotus Born' – supposedly helped rid Trisong Detsen's kingdom of evil mountain spirits, helping to establish Buddhism in Tibet, here

Thonmi visits the Doctor in his cell.


The holy ghanta.

Hand ball!


Pyramid power!

"Soft or hard boiled?"

"I would like a hat like that."

> **'Where did Travers' rifle come from? The weapon we presumed to be his got mangled by a Yeti, back at the top of Episode One!'**

Padmasambhava has brought an evil mountain spirit *inside* Khrisong's monastery of Detsen! Likewise: in *The Search for Shangri-La* (Little, Brown, 1999), traveller Charles Allen describes how the building of Samye, Tibet's first Buddhist monastery, was disrupted by malevolent spirits who ensured that 'whatever was built during the day was torn down... the following night'. Overseeing construction, the Bengalese sage Shantirakshita 'had to accept that he was no match for the powerful demons of Tibet and sent for the most powerful tantric yogi of the age, Pandit Padmasambhava of Uddiyana... Using his formidable yogic powers, the great wizard subdued and won over the evil spirits.' No wonder, then, that Letts feared heresy – and suggested Dicks change his name to the tongue-twisting 'Padmasambvha'!

■ Padmasambhava's features won't be seen before the end of Episode Four, but Wolfe Morris' face will have been familiar to viewers of *The Creature* and *The Abominable Snowman* – since Portsmouth-born Morris played cowardly Tibetan guide Kusang in both... a fact that makes his casting here seem a most unlikely coincidence!

■ A high Lhama [sic] also featured in both *The Creature* and *The Abominable Snowman* – to whom an object that disappeared from the monastery of Rong-ruk many years previously (a silver flask holding a Yeti's tooth) is returned at the outset.

"Two hundred years or more [the ghanta] has been lost to us. How came you by it?" asks the voice – becoming harsh when it deduces that the Doctor has returned.

■ The camera script indicated no change in Padmasambhava's tone.

Outside the gate, the Doctor has been suspended, his hands tied above his head. Khrisong orders Ralpachan (David Baron) to keep watch.

■ The original Ralpachan (often Ralpacan) was a ninth-century king of Tibet (d 838) – the last of the third Dharma Kings, in fact. In Dicks' novelisation, his name becomes 'Rapalchan'.

■ As a stage actor, the playwright Harold Pinter (1930-2008) worked under the name 'David Baron' ... [dramatic pause] ... between 1954-9, meaning that, contrary to some accounts, he *wasn't* the same David Baron who played Ralpachan: *this* David Baron can also be seen as Charles Spalding in the Hammer horror *The Reptile* (1966) and as Metcalfe in *Love All*, an episode of *The Avengers* (1969).

Jamie and Victoria seem to have shaken off the Yeti when they run into the rifle-toting Travers, who is back on the Yeti's trail.

■ Where did Travers' rifle come from? The weapon we presumed to be his got mangled by a Yeti, back at the top of Episode One! Dicks has it that it was actually Travers' companion Mackay's rifle that got wrecked, and that Travers' own survived... but no-one other than the Doctor can have been to the campsite since the Yeti's attack, or they'd surely have recovered Travers' possessions and covered up John's corpse. (The rifle can't credibly have been loaned to Travers by the monks, either – since their armoury consists of swords and staves.)

Jamie promises to show Travers the cave where the 'beastie' lives... but only after he's led them to the monastery.

Inside the Sanctum, Padmasambhava tells Thonmi to order Khrisong to release the Doctor, but on the Abbot's instructions: "You will forget ►

A quick downhill jog to the monastery.

that you have entered this room, or that you have spoken to me."

Jamie and Victoria rush to the monastery, followed by Travers…

■ Deborah Watling falls out of shot in an out-take of this scene – thought to be the earliest surviving *Doctor Who* out-take, in fact.

… who tells Khrisong that the Doctor did not attack him, after all. Thonmi relays his orders to Khrisong – and the Doctor is freed.

Later, in the Courtyard, Jamie shows the Doctor the sphere he collected – and describes the Yeti.

■ Rather than describing something "huge and all covered with hair, like a sort of bear," the camera script had Jamie refer to 'a sort of ape' – interestingly, since cryptozoologists struggle to agree on exactly this point: is the Yeti bear-like, or ape-like?

■ At this point, Dicks has Thomni [sic] serve a 'truly splendid meal' to the Doctor, Jamie, Victoria and Travers: 'The pile of yellow rice, covered with strange meats and vegetables, had been palatable enough… [but] the milkless, unsweetened tea with Yak [sic] butter floating in it had been too much for [Jamie and Victoria].' Travers, meanwhile, is surprised to discover that the Doctor has been to Det-sen before: '"I thought I was one of the first white men to reach here,"' he says.

The Doctor ponders the purpose of the sphere, which he places at the foot of a statue of Buddha…

■ In the Target version, the Doctor hides the sphere under a pillow in his quarters.

Sighting three Yeti on the mountainside, Ralpachan raises the alarm. The Doctor wonders if one of the Yeti could be captured. Jamie has an idea…

The Doctor and Victoria repair to the Meeting Room, where Songtsen has been addressing the lamas.

■ Dicks relocates this scene to the monastery's Great Hall – which he fills with 'long tables and benches, enough to hold hundreds of monks when they gathered for food and prayer'.

Outside the gate, Jamie and several monks prepare a net trap – and soon bag themselves one of the Yeti, which suddenly ceases to struggle.

■ Hammer's *Abominable Snowman* also contains a scene in which the intrepid Yeti-hunters try (and fail) to snare a Yeti in a net.

■ In the Target version, Jamie goes up the mountain path to bait a dormant Yeti with a blazing torch: 'Jamie summoned up all his courage, and yelled at the top of his voice, "Garn, ye great hairy loon. I'll have you for a doormat, so I will!"' Its whiskers singed, the Yeti comes to life and chases Jamie back down the path to the monastery – where the monks are waiting to net it.

The Yeti on the mountain retreat. Jamie and the monks drag the captive creature inside the gate, not noticing that another of the silver spheres is embedded in the ground…

The Doctor's new scarf is too much for Jamie.

Travers accuses the Doctor of murder!

'The radio-controlled prop spheres were put together using parts cannibalised from the Cybermats as seen in *The Tomb of the Cybermen*.'

■ In the camera script, one of the monks treads the sphere 'deeper into the mud'.

Later, in the Meeting Room, the Doctor examines the inert Yeti.

■ A fault on the original videotape, faithfully preserved on both the 16mm telerecording and fan-made off-air audios, caused the Doctor's opening line here to go part-unheard: "[You were right about one thing, Vic-] … toria. This creature certainly doesn't seem to be flesh and blood…" For the *Lost in Time* DVD (2004), Restoration Team member Mark Ayres used extracts from other Troughton-starring episodes to reconstruct the lost section word by word.

"It's metal," he announces – "like a robot."

■ Travers' seeming familiarity with the term 'robot' ("A robot? My dear chap, don't let your imagination run away with you") may be a minor indicator of the date: playwright Karel Capek's *R.U.R.* (1920), in which the term was first used, had its London premiere in April 1923. (See also *The Year of the Yeti…?*, page 46.)

He rolls back a fur flap, exposing an empty cavity in the Yeti's chest – where something has been. Simultaneously, the sphere outside the gate tries to free itself from the mud; likewise, the sphere beside the Buddha begins to beep and roll away of its own accord.

■ The radio-controlled prop spheres were put together using parts cannibalised from the Cybermats, as seen in *The Tomb of the Cybermen*.

EPISODE THREE

FIRST BROADCAST: 14 OCTOBER 1967

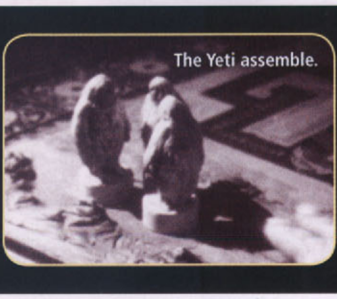
When Jamie captured the Yeti, he must have dislodged its control unit, asserts the Doctor…

■ A version of this line was scripted to be spoken at the end of Episode Two.

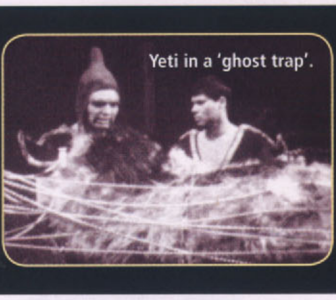
… who is prevented from going in search of the missing unit by Khrisong, who trusts no-one to leave the monastery.

A Yeti is given a hostile reception.

Silly hat competition finalists.


The Yeti assemble.

The final component.


Yeti in a 'ghost trap'.

Victoria realises that one of the silver spheres would fit inside the Yeti's cavity. The Doctor goes in search of the sphere he left by the statue...

■ The Doctor's entreaty to Thonmi to let them pass – "Oh now, please, Thonmi. Please" – featured nowhere in the camera script.

... but finds it gone. Sentry Ralpachan informs Thonmi that only Khrisong and Travers have passed through the Courtyard, but neither took the sphere. Travers, it transpires, tricked Ralpachan into letting him out of the gate. "Could he be the one that's doing it?" wonders Victoria.

Meanwhile, Khrisong and Songtsen see that Rinchen and Sapan have made a 'ghost trap' of threads around the chained Yeti, in order to ward off evil spirits.

■ In the script, the lamas' trap was described as 'a framework of wood surrounded by coloured threads'. Rather like the native American 'dreamcatcher', a Tibetan spirit trap is more usually nailed to a tree, or placed outside a dwelling: the trap is burned once an evil spirit has been caught in it.

Seeking guidance from the Master, Songtsen goes into a trance. The Doctor, Victoria and Thonmi arrive, telling Khrisong that Travers has gone; Khrisong and the Doctor depart. Victoria follows the entranced Songtsen to the Inner Sanctum, where Padmasambhava looks over a map of the monastery and the mountains – and moves one model Yeti to stand with two others. Outside, Travers sees one Yeti join another pair...

■ The majority of this episode takes place at night, meaning the Yeti are here lumbering about in the dark. They're hard to make out in the off-screen telesnap of this scene... so one wonders if they were given glowing eyes in the Underground-set *Web of Fear* as a direct consequence!

Thonmi halts Victoria: it is forbidden to enter the Sanctum, or see the Master. In the Sanctum, Padmasambhava tells Songtsen that there is a chance the Doctor will oppose them – and moves two model Yeti. Simultaneously, two Yeti lumber towards Khrisong as he goes to retrieve the lost sphere; the Doctor, Jamie and Ralpachan go to Khrisong's aid, but one of the Yeti succeeds in taking the sphere.

■ "They came to get their ball back," says the Doctor – a line that only came about in rehearsals, and didn't feature in the final scripts.

Padmasambhava gives Songtsen a glowing pyramid: "Take it to the caves. Then the Great Intelligence will focus upon this planet. Soon it will begin to grow and at last take on physical form. At last its wanderings in space will be at an end..."

■ Songtsen places the pyramid inside a pouch on his belt, or so the camera script suggests.

■ Tradition has it that the original Padmasambhava concealed *terma*, or 'hidden treasures', in places such as caves, so they might be rediscovered by future *terton*, or 'treasure-finders' – including his *Bardo Thodol*, otherwise known as the *Tibetan Book of the Dead*.

The sphere from the cave continues to make its way through the monastery corridors. Meanwhile, the Doctor ponders on the fact that Khrisong heard the sphere make a bleeping sound. With equipment from the TARDIS, he could track the signal to its source...

■ Various Yeti accounts have described its screeching or whistling call: in *The Abominable Snowman Adventure* (Hodder and Stoughton, 1955), Ralph Izzard reported that Tromo Rinpoche, a lama of the Chumba Valley, had often heard the Yeti's 'strange whistling cry' when 'away in the mountains in a meditation shack'. Was this the origin of the spheres' high-pitched wheedling (produced by the BBC Radiophonic Workshop's Brian Hodgson on his new VCS III monophonic synthesiser)?

In the Meeting Room, Sapan suggests that Victoria follows Thonmi to the Courtyard... but she makes for the Sanctum instead. Soon after, Rinchen brings Victoria to Khrisong, saying he found her near the Sanctum...

While Travers follows the Yeti that retrieved the sphere, Songtsen entrances sentry Ralpachan, so he can pass through the gate unseen.

Victoria has been placed in the Cell – but sneaks out after the trusting Thonmi leaves to fetch food.

The Doctor and Jamie pass by the three 'switched off' Yeti. Seconds later, Songtsen walks up, raising the pyramid; the Yeti 'switch on', and escort him away.

Finding Victoria gone, Thonmi rushes to raise the alarm. Victoria approaches the Sanctum – but Padmasambhava's ethereal voice warns her off.

■ Dicks removes most of the Episode Three narrative involving Victoria. Rather than making repeated efforts to breach the Sanctum, causing the lamas to lock her up, she simply wanders, lost, around the largely deserted monastery corridors ('She remembered Thomni telling her that most of the monks had been sent to other Monasteries for safety') ... before finding herself back at the Great Hall, where the dormant Yeti is bound.

The sphere finally makes its way to the Meeting Room. Moments after, Victoria arrives – and fails to notice as the sphere sets itself into the inert Yeti's chest cavity.

■ In Dicks' version, Victoria is compelled to replace the sphere (as both Jamie and the Doctor will be, up on the mountain in Episode Four). Here, she picks up the sphere from the floor, whereupon it pulses with light and emits a high-pitched signal: 'Victoria felt as though the sphere was moving her hand, rather than she the sphere. Before she knew what was happening, she had slipped the silver ball into the little space on the Yeti's chest.'

A crowd gathers as a Yeti conducts a TV interview with a man in an anorak.

In the corridor, Thonmi hears Victoria scream... as the Yeti breaks free of its chains, and lumbers towards her.

EPISODE FOUR

FIRST BROADCAST: 21 OCTOBER 1967

Racing in, Thonmi shoves Victoria out, then tries to ward off the Yeti with an incense burner. Victoria runs into Sapan; they rush to find Khrisong as the Yeti exits into the corridor, followed by a battered Thonmi.

■ Here, the camera script suggested crossing between a close-up of the face of the Buddha in the Meeting Room to a shot of the face of the Buddha in the Courtyard. ►

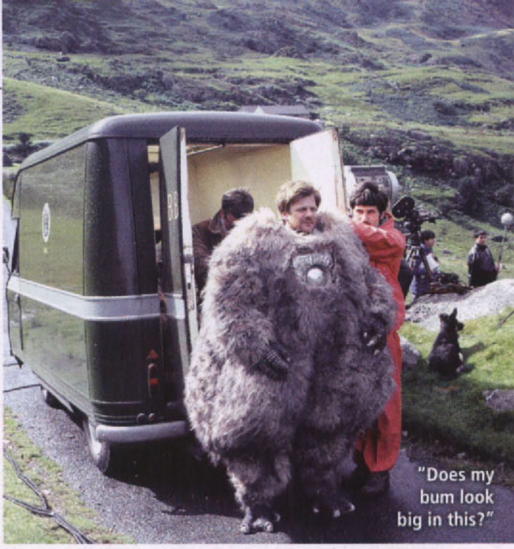
YOU WANT TIBET...?

The Doctor's travels in Tibet have been referenced in several subsequent adventures...

In *Planet of the Spiders* Part Five (1974), the Third Doctor (Jon Pertwee) greets the lama K'Anpo Rinpoche (George Cormack) in Tibetan, apologising for not bringing him a cotton scarf – a ceremonial gift symbolising friendship. Then, in *Terror of the Zygons* Part Two (1975), the Fourth Doctor (Tom Baker) uses "a trick... picked up from a Tibetan monk" to place companion Sarah (Elisabeth Sladen) in a trance, so she might survive a spell trapped in a decompression chamber. But the Doctor's fluency in Tibetan yak appears to have deserted him by the time of *The Creature from the Pit* Part Two (1979) – where, seeking to climb out of the titular Pit, the Fourth Doctor pulls a book titled *Everest in Easy Stages* from his pocket, only to discover "It's in Tibetan!" ... meaning he has to consult another book in his coat library: *Teach Yourself Tibetan*, of course.

Later, in the Adrian Rigelsford-authored audio drama *The Roof of the World* (Big Finish Productions, 2004), the Fifth Doctor (Peter Davison), together with companions Peri (Nicola Bryant) and Erimem (Caroline Morris), encounters yet another acorporeal horror in Himalayan Tibet, circa 1917 – this time a mysterious black cloud that masks the hideous Great Old Ones...

The Doctor discovers the three wise Yeti.


"Does my bum look big in this?"

◄ **In the Courtyard, Sapan warns Khrisong of the Yeti's revival; several of Khrisong's warriors attack the oncoming Yeti, to no effect. Thonmi arrives, and – together with Victoria – opens the gates, allowing the Yeti out.**

Meanwhile, two Yeti approach the cave. The Yeti who retrieved the sphere remains on guard, while the other heads off downhill, watched by Travers – who then sees Songtsen arrive, flanked by three other Yeti.

■ Here, in one of two seconds-long clips preserved in an edition of *Late Night Line-up* (both included on the *Lost in Time* DVD), the four Yeti costumes made for the serial are gathered together for the first time: standing nearly seven feet high, and costing £100 apiece, they were made by laying fur over a bamboo framework.

Taking the sphere, Songtsen enters the cave alone…

The Doctor and Jamie approach the TARDIS – ducking for cover when they see a Yeti beside it.

■ The second of the two surviving clips is a (rather dynamic) crash zoom into the TARDIS' Yeti sentry.

Songtsen sets the spheres in a circle around the glowing pyramid – then returns down the mountain with his Yeti escort. Travers then approaches the cave…

The Doctor bungs a rock at the TARDIS' Yeti guard – proving that it's either switched off, or not receiving. Using a screwdriver to open its chest cavity, he passes its controlling sphere to Jamie, then enters the TARDIS.

■ In the Target telling, the Doctor borrows Jamie's 'little dagger' to open up the Yeti's chest.

■ "Would you walk up to a creature like that with just a screwdriver in your hand?" the Doctor asks Jamie. What the Doctor needs, obviously, is a *special* sort of screwdriver… Is this the start of the train of thought that leads to his unveiling his sonic screwdriver for the first time in *Fury from the Deep* (1968), just four adventures hence?

Inside the cave, Travers approaches the pyramid, which begins to emit a piercing hum – then cracks open, disgorging a mass of ooze. Horrified, Travers crawls away.

■ Just as well Travers suffers something like a breakdown at this point: if he had the wherewithal to empty a couple of cartridges into the pyramid, the story would be over now!

■ Dicks seizes the opportunity to expand further on the Intelligence's cosmic origins here: 'The thought flashed through Travers' confused mind that the pyramid was really a sort of gateway, a channel between some other alien universe and this one. And that the other universe was pouring this evil substance through to this one. Pouring and pouring and pouring endlessly…' (Like the magic porridge pot in the fairy tale, thought this writer when he read it first in 1970-something!)

■ Remarkable that foam should become a locus for horror at this point in the series' development – what with the Cyberman's spurting innards in *The Tomb of the Cybermen*, the Intelligence's incarnation here, the spume-swamped seaweed creature in *Fury from the Deep* and the Ice Warriors' bubbling fungus in *The Seeds of Death* (1969) … all realised courtesy the Visual Effects Department's fire-fighting foam generator!

Jamie's sphere begins to bleep, pulling him towards the inert Yeti. Exiting the TARDIS with a case of equipment, the Doctor helps pull his companion back… but ends up struggling with the sphere himself. Jamie sets a rock into the Yeti's chest cavity, cutting off the signal. Realising that the lost sphere in the monastry may have tried to reach the captive Yeti, the Doctor and Jamie rush off – Jamie carrying the sphere.

In the Meeting Room, Rinchen accuses Victoria of reviving the Yeti; in defending her, Thonmi casts suspicion on himself. Khrisong orders them locked up.

On the mountainside, Jamie's sphere begins signalling… to the Yeti flanking Songtsen, who continues on alone. The Doctor seizes the opportunity to try and trace the main transmitter.

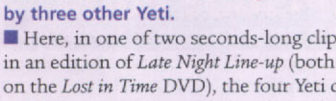
In the Cell, Victoria tells Thonmi that the Doctor is the same mysterious stranger who took the ghanta for safekeeping three centuries previously; he travels in time and space, she admits.

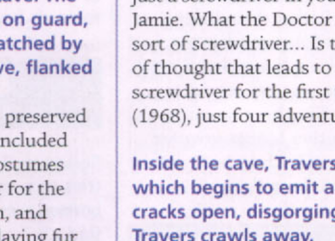
■ In the original top part of this scene – which was recorded, but cut for time – Victoria apologises for getting Thonmi into trouble with Rinchen, but the young warrior tells her she isn't to blame; Rinchen is afraid, and 'fear makes a man act strangely'. Thonmi refuses to query Khrisong's rudeness to him, either: '… does a child question its father?' 'No,' whispers the orphaned Victoria.

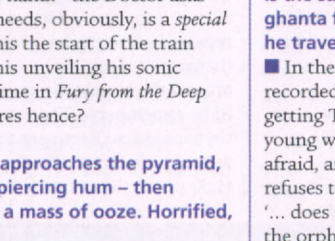
Ralpachan opens the monastery gate to Songtsen, who again entrances the sentry: "You have not seen me…" In the Sanctum, Padmasambhava tells Songtsen that the Intelligence must expand – meaning the brothers must leave the monastery.

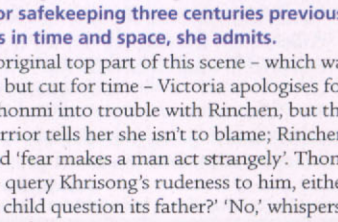
■ Here, a short filmed sequence in which the three Yeti formerly with Songtsen split up while descending the mountainside (*ie*, so they can then surround the Doctor and Jamie in the next scene), was cut for time in the edit.

On the mountainside, the Doctor and Jamie find themselves surrounded by the three Yeti. The Doctor tells Jamie to run…


Escape of the Yeti!


Examing a Yeti's chest.


The sphere traps the Doctor.


Victoria at rest.

"If he invites us in, just say we've got a train to catch."

> **'"Jamie - when I say run, run," instructs the Doctor. This is the fifth and final time the Second Doctor uses his catchphrase.'**

■ "Jamie - when I say run, run," instructs the Doctor. "Run like the wind..." This is the fifth and (surprisingly) final time the Second Doctor uses his presumed catchphrase 'When I say run...', after *The Power of the Daleks* (1966), *The Faceless Ones*, *The Evil of the Daleks* and *The Tomb of the Cybermen* (all 1967); besides the Third Doctor trying out a "When I tell you to run..." in *The Three Doctors* (1973), it won't be heard again until the post-regeneratively traumatised Fifth Doctor calls upon it in *Castrovalva* (1982).

... then rolls the sphere down the hill; the Yeti follow it.

Ralpachan brings food and water to the Cell. Victoria takes a sip of her drink - then complains of a "funny taste," and collapses. Ralpachan rushes off...

■ ... to "fetch some water" - when the water's poisoned, or so Victoria wants them to think! Does Ralpachan want to finish her off?!

... whereupon Victoria shows Thonmi that she's been shamming - and exits the Cell, shutting him in.

In the Meeting Room, Songtsen tells the assembled monks that Padmasambhava wants them to desert the monastery, since the Yeti are invincible. The warrior Khedru tells Khrisong that the Doctor has returned; declaring that he means to stay and fight, Khrisong heads to the Courtyard...

■ Intriguing to note a rather startling plot point buried oh-so-discreetly here. After Jamie's "Yes, but is Victoria all right?", Khrisong addresses (it seems) the Doctor, saying: "I did as you asked. She is locked up." So the Doctor conspired with Khrisong to have Victoria imprisoned - in order to keep her out of harm's way, we presume! This can only have occurred in the previous episode, following directly on from the Courtyard scene in which the Doctor proposed fetching the tracking equipment from his TARDIS - meaning that Jamie might well have been in on it, too. The sly dogs...!

A deranged Travers arrives at the gate, muttering about a pyramid before passing out.

■ In Dicks' novelisation, Travers is 'ragged, dirty and bleeding', having 'tumbled down the mountain like a falling boulder' in his eagerness to escape the horror in the cave.

Rinchen arrives, announcing that the "devil woman" Victoria has escaped.

■ *The Fact of Fiction* believes that Rinchen's fear of devil women, perhaps with evil on their minds, may be shared by other religiously-devoted celibates, too.

Songtsen communicates Khrisong's refusal to leave to Padmasambhava, who tells him that the warriors must therefore be driven from the monastery. Songtsen dismisses the sentry at the gate; Padmasambhava then moves four model Yeti to just outside the monastery walls - but detects Victoria's presence in the corridor. The Sanctum doors open, and Victoria looks upon Padmasambhava's eerie face: "Come in," he tells her. "You have no alternative..."

EPISODE FIVE

FIRST BROADCAST: 28 OCTOBER 1967

Padmasambhava places Victoria in a trance, so she will not remember seeing the model Yeti... four of which he places in the Courtyard.

In the Cell, Travers describes to the Doctor a blinding light and a piercing noise... but can't recall anything else of his experiences on the mountain.

■ The Doctor has now taken his fur coat off, but his leaf-patterned scarf - first seen draped over his shoulders after he removed his coat in Episode Two, last seen before he put his coat back on late in Episode Three - has now disappeared. It seems unlikely he put it on in the TARDIS in Episode One; nor does it appear to be the traditional Tibetan white silk *khata*, a ceremonial piece symbolising purity. So where did it come from, and where did it go?

The Yeti have broken in; as the brothers try to barricade themselves into the Meeting Room...

■ Odd that the moment of the Yeti's break-in occurs off-screen!

■ In his novelisation, Dicks describes how: 'the Yeti raged unhindered through the Monastery. Dormitories were wrecked, statues cast down, priceless treasures mutilated and destroyed'; in the storage cellars, the Yeti 'smashed open food barrels, burst water tanks so that the food cellars were flooded, and mixed fuel, food and clothing into one unusable pile'.

... Khrisong and Ralpachan go to find Rinchen - who's in the Courtyard, crying out to the "She-devil" Victoria to call off the monsters. Two Yeti overturn the statue of Buddha, crushing Rinchen beneath it. All the Yeti then exit the gate.

■ Rather than pushing over the huge Buddha prop 'as live', the death of Rinchen was accomplished by the camera moving in fast onto the statue; then, after a recording break, setting David Grey underneath the overturned prop.

In the Cell, the Doctor translates a reading from his tracking device into a bearing marked on a plan of the monastery, drawn by Thonmi; one more bearing will show the source of the transmissions.

Bearing the ghanta, Victoria enters the Courtyard - where, speaking with Padmasambhava's voice, she tells the assembled monks that Detsen must be abandoned...

■ Stage directions indicated that Victoria's lips 'do not move' while Padmasambhava is speaking through her.

Soon after, Ralpachan releases the Doctor, Jamie, Travers and Thonmi. In the Meeting Room, the entranced Victoria repeatedly tells the Doctor that "You must take me away..."

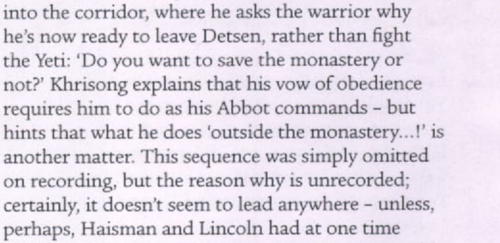
■ Victoria "was certain that Padmasambhava would recognise the Doctor," claims Thonmi - but this doesn't accord with anything Victoria told him in the previous episode!

Padmasambhava must be the same man he met three centuries earlier, realises the Doctor...

■ In the camera scripts, the Doctor follows Khrisong into the corridor, where he asks the warrior why he's now ready to leave Detsen, rather than fight the Yeti: 'Do you want to save the monastery or not?' Khrisong explains that his vow of obedience requires him to do as his Abbot commands - but hints that what he does 'outside the monastery...!' is another matter. This sequence was simply omitted on recording, but the reason why is unrecorded; certainly, it doesn't seem to lead anywhere - unless, perhaps, Haisman and Lincoln had at one time intended that Khrisong, rather than Travers, would lead the Doctor up the mountain later in the episode, so he might fix the location of the Yetis' controller? (That'd explain the accent on how Khrisong can only help the Doctor outside the monastery walls.)

He heads to the Sanctum... where his "old friend" confirms that he has been kept alive for many years by the formless Intelligence, which he made mental contact with in an astral projection.

■ "Come in, Doctor," says Padmasambhava. "Good to look upon your face again. So many years..." Taken together with Thonmi's line above about Padmasambhava recognising the Doctor, this would appear to imply that the Doctor was in his same Second incarnation when he last visited Detsen - and the fact that Jamie wasn't there on that ►


"Yes, darling, but what's my motivation?"

WHERE ELSE HAVE I SEEN...?

NORMAN JONES

Khrisong

Other *Doctor Who* appearances *Doctor Who and the Silurians* (1970) as Major Baker; *The Masque of Mandragora* (1976) as Hieronymous. **TV appearances include** *Out of This World: Botany Bay* (1962) as Monroe; *The Avengers: They Keep Killing Steed* (1968) as Zerson; *The Champions: The Final Countdown* (1969) as Heiden; *Beasts: Baby* (1976) as Stan Biddick; *The Adventures of Sherlock Holmes: The Crooked Man* (1984) as Henry Wood; *Inspector Morse: The Dead of Jericho*/*Service of All the Dead* (1987) as Chief Inspector/Superintendent Bell. **Film appearances include** *You Only Live Twice* (1967) as Astronaut – 1st American Spacecraft; *The Abominable Dr Phibes* (1971) as Sgt Tom Schenley.

CHARLES MORGAN (1909-2000)

Songsten [*sic*]

Other *Doctor Who* appearances *The Invasion of Time* (1978) as Gold Usher. **TV appearances include** *The Avengers: Brought to Book* (1961) as Nick Mason/*The Rotters* (1968) as Wainwright; *Out of This World: Dumb Martian* (1962) as Chief; *Randall and Hopkirk (Deceased): A Disturbing Case* (1969) as Arthur Phillips.

WOLFE MORRIS (1925-96)

Padmasambhava

TV appearances include *BBC Sunday-Night Theatre: The Creature* (1955) as Nima Kusang; *The Avengers: The Yellow Needle* (1961) as Ali/*The Decapod* (1962) as Ito/*Two's a Crowd* (1965) as Josef Pudeshkin; *Out of the Unknown: Frankenstein Mark 2* (1966) as Smithers; *Theatre 625: The Year of the Sex Olympics* (1968) as Custard pie expert; *The Champions: The Gun-Runners* (1969) as Nadkarni; *Department S: A Fish Out of Water* (1970) as Takla; *Jason King: A Royal Flush* (1972) as Vitorio; *Beasts: Buddy Boy* (1976) as Hubbard. **Film appearances include** *The Abominable Snowman* (1957) as Kusang; *The House That Dripped Blood* (1971) as Waxworks Proprietor.

DAVID SPENSER (1934-)

Thonmi

TV appearances include *Secret Beneath the Sea* (1963) as Prof Soobiah; *Adam Adamant Lives!: Allah Is Not Always with You* (1966) as Ahmed. **Film appearances include** *The Stranglers of Bombay* (1959) as Gopali Das; *The Earth Dies Screaming* (1964) as Mel; *Battle Beneath the Earth* (1967) as Maj Chai; *Carry On Up the Khyber* (1968) as Bungdit Din's servant.

JACK WATLING (1923-2001)

Travers

Other *Doctor Who* appearances *The Web of Fear* (1968)/*Downtime* [Reeltime Pictures video] (1995) as Professor Travers. **TV appearances include** *Danger Man: The Traitor* (1960) as Rollo Waters; *Jason King: It's Too Bad About Auntie* (1972) as Geoffrey Winters. **Film appearances include** *The Nanny* (1965) as Dr Medman.

Jamie and Victoria were unimpressed with the new TARDIS interior.

◄ occasion means that unseen adventure could only have occurred between *The Power of the Daleks* and *The Highlanders* (both 1966), when the Doctor was travelling with companions Ben and Polly.

■ On the other hand, a High Lama ought to be well-versed in the ways of reincarnation – so perhaps Padmasambhava recognises the Doctor regardless?

Padmasambhava 'dies' without telling the Doctor why the monks are being driven away… but comes back to life once the Doctor has left.

Jamie is attempting to startle Victoria out of her trance when the Doctor returns.

■ Here, Jamie bangs a stool on the floor in an effort to break Victoria's reverie – but in rehearsals, Frazer Hines dropped a box full of props instead, scaring Deborah Watling witless!

Realising that Victoria has been entranced on order to get him away from Detsen, the Doctor himself hypnotises Victoria out of it.

Travers agrees to go back up the mountain with the Doctor. They soon find two Yeti… which Travers 'stirs up', so the Doctor can obtain the bearing he needs.

In the Courtyard, the monks are ready to depart. Songtsen has gone to ask Padmasambhava for "a final blessing" when the Doctor and Travers reappear. The Doctor tells Khrisong that the control centre is in Detsen itself – and points out that Padmasambhava is the only monk not present. Songtsen is in great danger, thinks Khrisong – and rushes off. Mention of Songtsen prompts Travers to recall what he saw in the cave: the oozing mass, which is now pouring out onto the mountain…

EPISODE SIX

FIRST BROADCAST: 4 NOVEMBER 1967

Songtsen took the pyramid to the cave… meaning Khrisong's the one in danger, Thonmi realises. Outside the Sanctum, Khrisong informs Songtsen that their Master controls the Yeti… and the voice of Padmasambhava compels Songtsen to strike Khrisong down with his own sword.

■ The camera scripts had Songtsen clubbing Khrisong with his own staff.

Jamie, Thonmi, Travers and the Doctor arrive at the scene to find Khrisong mortally wounded; the warrior asks the Doctor not to blame Songtsen.

■ Dicks kills Khrisong instantly, giving the warrior no last words.

In the Courtyard, the repossessed Songtsen attacks the lamas – proving himself 'a puppet'. Padmasambhava, too, is controlled, says the Doctor, telling the brothers to leave as planned – excepting Thonmi. Travers tells Ralpachan that the evil is actually in the cave – and asks for help in his plan to shoot the pyramid. The Doctor questions Songtsen, learning that Padmasambhava spent nearly 200 years building the Yeti to the Intelligence's instructions; the machine that controls the Yeti is in a room hidden behind the Master's throne.

■ In the Target version, Songsten [sic] tells the Doctor why the Yeti were created: "'Their purpose was to frighten all travellers and pilgrims from Det-sen, lest they hinder the Great Plan.'" It's surely something of an oversight that this wasn't spelled out on screen!

■ Likewise, Dicks ups the narrative ante by giving the Doctor 'a sudden horrific vision of the whole Earth, hanging in space, one heaving, pulsating mass. And what then? Suppose it travelled through space. All the planets in the universe could be under threat…'

Meanwhile, Padmasambhava moves two model Yeti towards the monastery… whose counterparts pass by Travers and Ralpachan on the mountain.

The Doctor details Jamie and Thonmi to smash the Yeti controls… and asks Thonmi to teach Victoria the 'Jewel of the Lotus' prayer, so she has some defence against Padmasambhava. Outside, Travers and Ralpachan see that the mass of the Intelligence now threatens to engulf the monastery.

■ According to stage directions, the model shot here showed that 'the entire peak is a heaving, pulsating, glowing mass'.

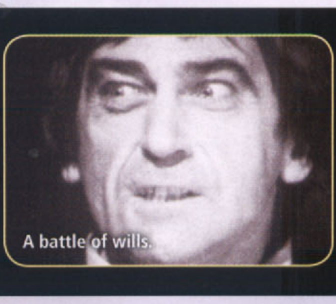
The monks at last leave the monastery… whereupon four Yeti take up position outside the gates. The Doctor leads his friends towards the Sanctum.

■ "Hey, we might all be blown to smithereens," says eighteenth-century Scot Jamie, readying to attack the control room… using a nineteenth-century term, most likely derived from the Irish *smidirín*.

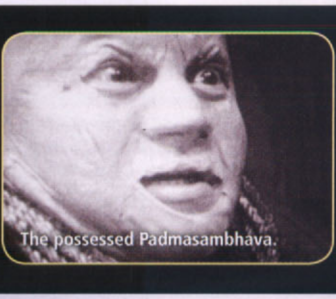
Outside the Sanctum, the voice controlling Padmasambhava levitates an incense burner to warn off the Doctor's group – which the Doctor dismisses as a childish trick.

■ Again, Dicks expands on the Intelligence's origins, suggesting that 'it' is one individual menace when the disembodied voice tells the Doctor: "'I come from what you would call another dimension. I was exiled into yours, without physical substance; condemned to hover eternally between the stars. Then I made contact with the mind of Padmasambvha [sic]… I tempted him, promised him knowledge and long life. Gradually I took him over…'" The Doctor's response, too, is interestingly direct: "'You are evil. You are what men once called a demon!'"

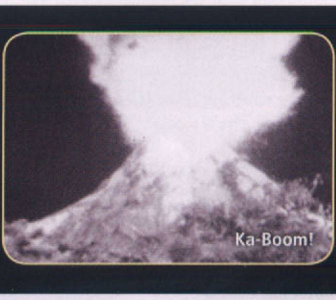
"It's silver, about this big…"



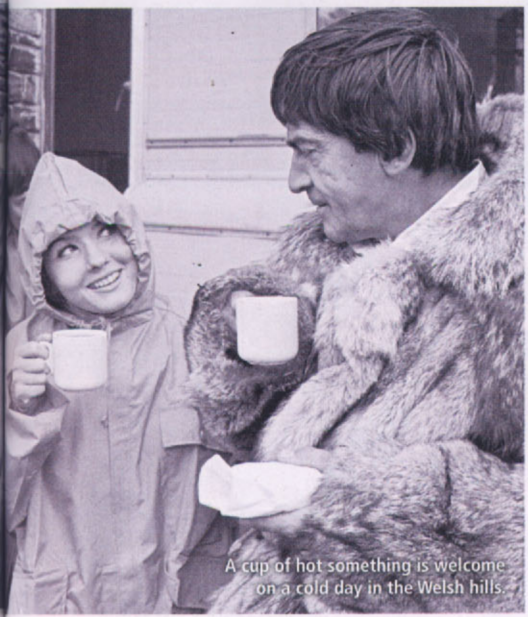
A battle of wills.



The possessed Padmasambhava.



Ka-Boom!



A cup of hot something is welcome on a cold day in the Welsh hills.

'A cast of Wolfe Morris' face was dissolved in a filmed shot later dropped from the episode, judged too horrible to be shown.'

■ Several 1990s spin-off novels, among them Andy Lane's *New Doctor Who Adventures* novel, *All-Consuming Fire* (Virgin Publishing, 1994) and Craig Hinton's *Missing Adventures* novel, *Millennial Rites* (1995), named the Intelligence 'Yog-Sothoth', after one of pulp horror writer HP Lovecraft's 'Great Old Ones' – whose 'shocking' form was described in Lovecraft's *The Horror in the Museum* (published 1941) as 'a congeries [aggregation] of iridescent globes… stupendous in its malign suggestiveness'. Hence the spheres, presumably! (Lovecraft's extraterrestrial Mi-go, incidentally, were named after an alternate word for 'Yeti'.)

The doors open, and the Doctor steps inside… only to cry out as the Intelligence attacks him with its mental powers, causing a great wind to howl through the Sanctum. Eyeball-to-eyeball with Padmasambhava, the Doctor calls Jamie and Thonmi in… who go to attack the hidden controls.

■ Off-screen telesnaps show all-but-nothing of the Control Room set – which, according to Haisman and Lincoln's stage directions, was 'bare and very small': a bank of 'weird electronic equipment with a strange looking control panel' ran along one wall, with a 'tangled mass of wires' attached; against another wall stood 'a simple altar' with 'a large featureless metal pyramid about two feet high' upon it; and a similar altar was sited on the opposite wall, this with a 'large sphere'.

Padmasambhava moves the model Yeti towards the Sanctum – but Victoria is unable to knock over the models as the Doctor asks.

■ According to the current (14th) Dalai Lama, each of the six syllables of the 'Jewel of the Lotus' prayer – 'Om mani padme hum', chanted here by Victoria – has a particular meaning: *Om* symbolises 'the practitioner's impure body, speech, and mind'; *mani*, meaning jewel, symbolises the 'intention to become enlightened'; *padme*, meaning lotus, symbolises wisdom; and *hum* symbolises indivisibility. Victoria is therefore seeking to transform her 'impure body, speech, and mind into the pure exalted body, speech, and mind of a Buddha'. (Apparently.)

■ The mantra is heard again – many, many times – in *Planet of the Spiders* (1974).

Waiting outside the gate, Travers and Ralpachan are now free to follow the Yeti in.

■ Travers' scripted dialogue was omitted: "Thought that might happen," said the Professor. "Right. Let's go in after them!"

The machines are destroyed, says Thonmi – but something else must control the oncoming Yeti, realises Jamie… and smashes a large metal sphere on a small altar. The Yetis' control units explode, and the monsters collapse. Travers arrives, shooting at Padmasambhava… who catches his bullets. The Doctor reminds Jamie that there was a pyramid in the cave; seeing a pyramid, Jamie smashes that, too. The floor trembles; Padmasambhava withers…

■ A cast of Wolfe Morris' face was chemically dissolved in a filmed shot later dropped from the finished episode, apparently judged too horrible to be shown – this at a moment when the series found itself under extra scrutiny following criticism of (particularly) *The Tomb of the Cybermen*'s 'innard' shots in the first edition of viewer feedback programme *Talkback*, which aired on Tuesday 26 September 1967.

… and the mountaintop explodes. "At last, peace," murmurs the dying Padmasambhava.

In the Courtyard, Ralpachan sounds the monastery gong as the Doctor and friends bid Thonmi farewell.

■ The Monks of Sakya Set are here heard chanting another BBC library recording, *Offering to God of Sakya*.

■ "Bye, Thonmi," says Victoria, as the TARDIS travellers take their leave of the monastery; but she's not seen the last of him – nor, indeed, of Detsen itself! In the *Missing Adventures* novel *Downtime* (Virgin Publishing, 1996) – Marc Platt's own adaptation of his script for Reeltime Pictures' independently produced Yeti-starring spin-off of 1995 – an older Victoria, long since settled in the twentieth century, is lured back to Det-Sen [sic] by a dream of her late father. Many decades after the events of *The Abominable Snowmen*, Thomni [sic] is now Det-Sen's Abbot… and, in the monastery's Inner Sanctum, Victoria breaks a spirit trap and (unwittingly) releases the Intelligence. Now incarnated in the form of the long-dead Travers, the Intelligence compels Victoria to act as Vice Chancellor of the sinister New World University, to further its dreams of universal domination…

■ A sequence set in Det-sen [sic], in which Victoria encounters a blind Lama (James Bree), opened the original video version of *Downtime* – which featured both Watling *père et fille*, plus Nicholas Courtney as the Brigadier and Elisabeth Sladen as Sarah Jane Smith.

Travers escorts them up the mountain, past the remains of a Yeti…

■ "Well, at least you'll have something to take home from your expedition, Mr Travers," says the Doctor. Is it really so wise to be giving Travers such an idea – since *The Web of Fear* would never have settled over the London Underground had Travers' recovered Yeti not been installed in Julius Silverstein's museum of curiosities! (Far better to leave this sort of thing to the professionals – as the *Torchwood* radio drama *Golden Age* suggests: see *The Year of the Yeti…?*, page 46.)

…Victoria sights a real Yeti close by.

■ Camera scripts indicated that the real Yeti, true to its timid reputation, should be 'cowering with fear'. On location, a standard Yeti costume was used – albeit one minus its internal bamboo frame, so the actor inside could actually flee the Professor!

■ Dicks describes the real Yeti as 'taller and less bulky. The fur was longer and silkier, and had a more reddish tint. Above all, the face was different, rather like that of a lemur, with dark, soft eyes…'

■ Another species of 'real' Yeti appear in *Yonder… the Yeti*, a **Doctor Who Weekly** comic strip (issues 31-4, 1980) written by Steve Moore and illustrated by David Lloyd. Introduced by the Fourth Doctor, the story tells of a trio of Yeti-hunters in Nepal, who've 'heard a tale about a group of Yetis attacking a monastery in Tibet, back in the 1920s' – some 60 years before. The lama Gampo tries to warn them of the danger, but sure enough one of their number is soon attacked by a Yeti carrying a *Web of Fear*-style 'web gun' – and taken over by the Great Intelligence, so it can lure the other two to its lair in a nearby monastery. The lama saves the day, however, blowing a great horn (as his father's uncle did in the distant past) to summon a savage horde of native Yeti down from the mountains to trash the imposter Snowmen.

Travers takes off after it – "Mustn't lose this one" – while Jamie complains about his frozen knees: "Could you not land us somewhere warmer next time?"

■ He won't – the TARDIS next materialises beside the frozen Britannicus base, there to meet *The Ice Warriors*…!

The travellers trudge on to a tune from the Doctor's recorder. DWM

FURTHER INFO

DVD

Episode Two and 2 x clips from Episode Four feature as part of the three-disc set *Lost in Time*

COMPANY BBC Worldwide
YEAR 2004
CAT NO BBCDVD 1353
AVAILABILITY Out now

VIDEO

Episode Two included as part of compilation *Doctor Who: The Troughton Years*

COMPANY BBC Video
YEAR 1991
CAT NO BBCV 4609
AVAILABILITY Deleted

SOUNDTRACK

COMPANY BBC Radio Collection
YEAR 2001/2003 [as MP3-CD, with *The Web of Fear*]/2005 [as part of box set *Yeti Attack!*]
NARRATOR Frazer Hines
AVAILABILITY Deleted/Deleted/Out now

NOVELISATION

COMPANY Universal-Tandem Publishing Co Ltd/Target Books
YEAR 1974/2011 [BBC Books reprint]
BOOK NO 1
AUTHOR Terrance Dicks
AVAILABILITY Deleted/Out now

AUDIO BOOK

COMPANY BBC Audio
YEAR 2009
READ BY David Troughton
AVAILABILITY Out now

THE TIME TEAM

CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 784 *Doctor Who* episodes, in order from the start...

THIS ISSUE EPISODE 710 - THE CHRISTMAS INVASION

SANTAS, SYCORAX AND A SATSUMA!

It's *Chriiiiist-maaas!* And the Time Team is ready for the best *Doctor Who* festive treat in 40 years!

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

It may be only October, but your ever-diligent Time Team are *chez* Emma, polishing off a three-course Christmas dinner in preparation for the feast of *Doctor Who* they are about to enjoy. "We need to be in the right frame of mind," she insists, shovelling more sprouts onto Michael's plate. "Well, if you insist," he replies. "I'll have that last pig in a blanket if it's going, too." Chris seems dismayed that he's missed out on some sausage, while Will looks like he wouldn't say no to a bit more stuffing, but eventually the four admit defeat and waddle to their comfy chairs, ready to face *The Christmas Invasion*.

"It's the intro from *Rose*!" says Will, as the familiar view of the Earth appears on screen. "A really strong message that, even with a new Doctor, it's still the same show. Especially with Jackie at the end of it!"

Yes, it hasn't taken long for the Team's very special favourite to make her appearance – a vision, as ever, in pink velour.

"Seeing Jackie sadly placing her decorations on the tree really gets me thinking about just how a companion's choice to travel with the Doctor affects much more than what we see on screen," says Chris. "Sure, Rose is off having lots of fun and travelling the universe, but here's her mum carrying on with life. Makes the prospect of an entire episode with Jackie and Mickey that much more rewarding – it's about time Rose came home to make them happy again." Emma, by now slightly tired and emotional after that third big gin, is also sympathetic. "I hope she's not going to cry into her tinsel," she sniffs. "The last thing we need is her with panda eyes. I love that Mickey and Jackie have had weeks since they last saw Rose and the Doctor, but it's only been a couple of hours or so for Rose since she left them to do her magic Dalek-genocide trick," she adds. "It hadn't struck me before how different their experience of linear time was. It's a really nice but subtle way of plugging into the audience's wait between episodes."

Jackie doesn't get the chance to finish hanging her baubles, however, as a familiar sound fills the air – a sound also heard by Mickey, several streets away.

"They must have super-hearing," marvels Will. "Or are they the only people bothered by an incredibly loud wheezing, groaning noise?"

Michael has a theory of his own: "Maybe only they can hear it? Nobody else seems to notice. Come to think of it, Mickey heard the materialisation in *The Parting of the Ways* as well. I sense those old telepathic circuits at work, alerting the people most likely to help the Doctor and Rose. Is that terribly geeky of me?" Will seems quite taken with the notion. "No, that kind of works!" he says. "I love the inventiveness of fans to fix things that don't quite make sense at first," Emma agrees. "It's definitely A Thing. Even if it is a plot device, I like it."

Today, the TARDIS is not doing its usual trick of landing undetected on a street corner. It's several feet up in the air, clattering around the Powell Estate in a calamitous fashion. "The attention to detail in the episode is already making it feel special. This effects sequence of the crashing TARDIS is terrific," marvels Will. "A lot of the events in *Rose* echoed *Spearhead from Space*, and so does the Doctor's first appearance here," says Michael. "And he's very pleased to see Mickey and Jackie so something has very clearly changed with the regeneration! Mind you, Rose doesn't seem quite as happy..." Rose rarely does. "Stroppy teenagers, eh?" tuts Emma. "I'd send her to her room without any chips. Also, what on earth was she doing in there for a whole minute after the Doctor came out? Looking for the handbrake?"

Something's not quite right with the whole regeneration thing, though – a fact made obvious when the Doctor suddenly burps out a load of energy. "Gold glowy stuff – I wish my sick looked like that!" marvels Chris. "It's much less messy."

Rose might be worrying about the Doctor, but Chris is thinking of the children. "What is this like for all the kids watching this episode? They've had no answers, no reassurance. We're really wondering what has happened to him, and if he'll be okay. Mind you, at least he's not gadding around in a big white coffin for several episodes." Good point. "It takes a real good approach, accepting that the audience might need convincing so having Rose and Jackie go through the same doubts," says Will. "When Rose says 'I thought I knew him,' she's speaking for all of us. There's also a nice boyfriend parallel. 'And then he goes and does this.'"

In between fretting about the unfamiliar face she has to deal with, Rose spots a familiar one on TV. "Harriet Jones! Nice to see, hidden in the scrolling news text, that she's saved cottage hospitals after all," says Will. Harriet's talking about the British Guinevere One space probe, which is due to land on Mars at any moment, but is about to attract some unwelcome alien attention...

With the Doctor lying flat out in Jackie's spare room in a pair of stripy pyjamas, Rose

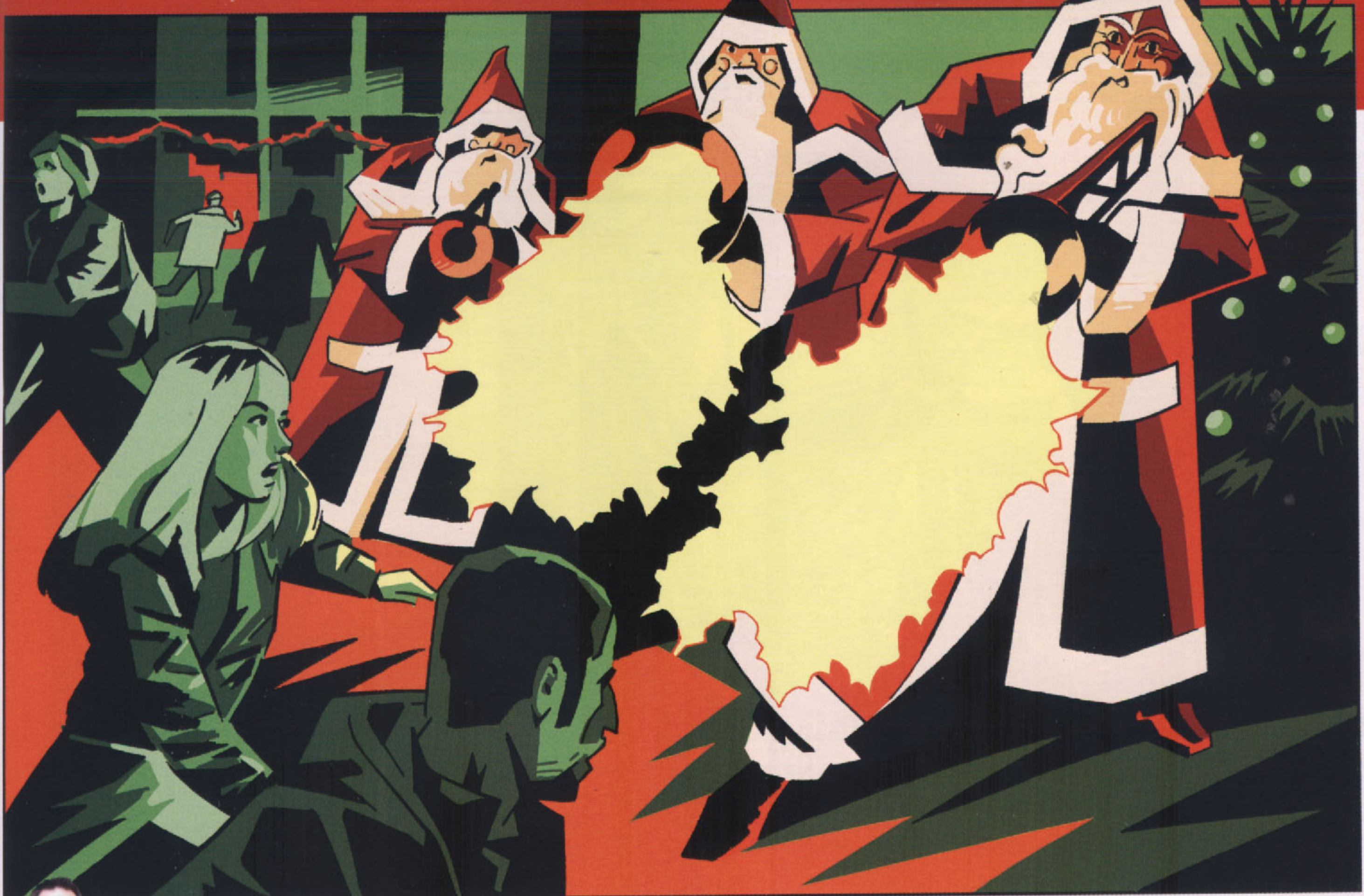
LIKE THAT? WATCH THIS!

Wishing a happy Christmas to all of us at home: 1965's yuletide corker *The Feast of Steven...*

CHRIS SAYS: Christmas, no matter how stressful it may sometimes be, always makes a welcome break from the norm as the end of the year rolls around. In 1965's *Doctor Who* it seems to serve the same purpose, providing a fun diversion from the impending threat of the Daleks.

Confusing police officers and causing chaos on a movie set is just as fun as killer Christmas decorations, and pinching Disney dialogue in the middle of a dramatic face-off. Airing on Christmas Day, both episodes prove that *Doctor Who* is just as essential to the holidays as it is all year round.

It's just a shame that David Tennant didn't look down the lens at the end of *The Christmas Invasion* and shout "And you lot! Have a very merry Christmas... Oh yes!"

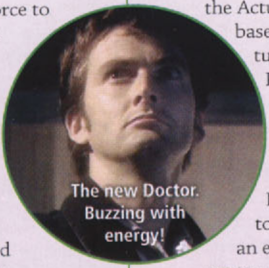


"The people falling into a trance are creepy. No naked sleepers, thankfully!" – WILL

and Mickey take advantage of a lull in the action to pop to the shops, where once again things are not all they appear to be.

"Rose is so aware now, noticing that the brass band wasn't right, and then the tree. Or maybe she's just not very festive?" wonders Emma.

"I used to play carols in the street with a brass band at Christmas," says Will. "We were less tuneful than these robots, but also less flamey." Robots! Flames! The brass band are in fact murderous robot Santas, sent by some unknown force to dispose of Rose and Mickey. Obviously. The pair manage to escape, but there's more danger back at Jackie's.



The new Doctor. Buzzing with energy!

"A killer Christmas tree! How wonderfully weird!" boggles Chris. "What sells it for me is how our heroes think it's stupid too – right up until the point it becomes a danger." The danger being that it's spinning. A lot. And very quickly. "Really well realised too. The zigzags left in the wall are a nice touch," says Will. "It's a fantastic moment in the story and gives Jackie the best line. 'I'm going to be killed by a Christmas tree!' It also shows Rose's selfish side as she demands that the Doctor wake up to save her," adds Michael. "I don't think it's selfish, it's pretty sensible given the situation," complains Emma. Selfish or not, it works, and the Doctor wakes from his slumber for long enough to stop the tree and send the Santas packing. "The robots fly off into space like the muses at the end of *Xanadu*," notes Will.

Michael is by now as many as several sheets to the wind and clapping with joy. "As ever, I'm so delighted to see Jackie back and she's on great form in this story," he says. "I absolutely love her in this scene with the Doctor when he collapses and she asks him what he wants to eat. 'A little soup and a sandwich?' Camille Coduri doesn't miss a beat and it's nice to see her concerned for the Doctor."

The TV news reports about Guinevere One continue, with one of the project's scientists, Llewellyn, trying to remain upbeat about the fact that they've lost contact with it. This is enough to confirm Rose and Mickey's suspicions that Something Very Bad is about to happen. And it does, as contact with the probe is re-established and a terrifying alien face is transmitted across the Earth.

This worrying turn of events means a busy night for UNIT at their top-secret lair. "It's only the Actual Tower of London! Best UNIT base ever," says Will. "Harriet Jones has turned into a proper power-dressing PM," marvels Emma. "She's super confident now – I'm guessing that helping to save the world can do that," she adds as the MP for Flydale North struts confidently into UNIT HQ to take charge. "I'm very pleased to see her back, and she's got more of an edge this time. UNIT is a real class act too, with a lot of people and a fantastic high-tech base! The Brig would have loved that," says Michael.

"Seeing such a confident, headstrong Harriet, who is a world away from the shy and bumbling MP we met before, illustrates just how much time has moved on since we last visited," claims Chris. "'Shy and bumbling'?" splutters Will. "For shame! Yes, she's kind of homespun, but she's quite assertive with it even back then." Emma's on Will's side. "I love that she's still seems a bit awkward in her decisiveness," she says. "It's a remarkable performance by Penelope Wilton." This time around, Harriet's even got her very own attractive young assistant. "*Hell-o, Alex!*" Calm down, Will.

"I feel like we're watching a completely different show when we're in the UNIT bunker," says Chris. "Experts and scientists dashing around, military strategists debating the best course of action. It just goes to show how remarkable the Doctor is – he could solve this in ten minutes or less, on his own." As it stands, things are about to get a lot worse. "This scene with all the people suddenly falling into a trance and walking outside is quite creepy. So many extras! No naked sleepers, thankfully," says Will, relieved. "Even with such a dark premise, Russell T Davies keeps throwing in such fun lines. The Royal Family are up on the roof! Ha! That isn't an act of treason, is it?" wonders Chris.

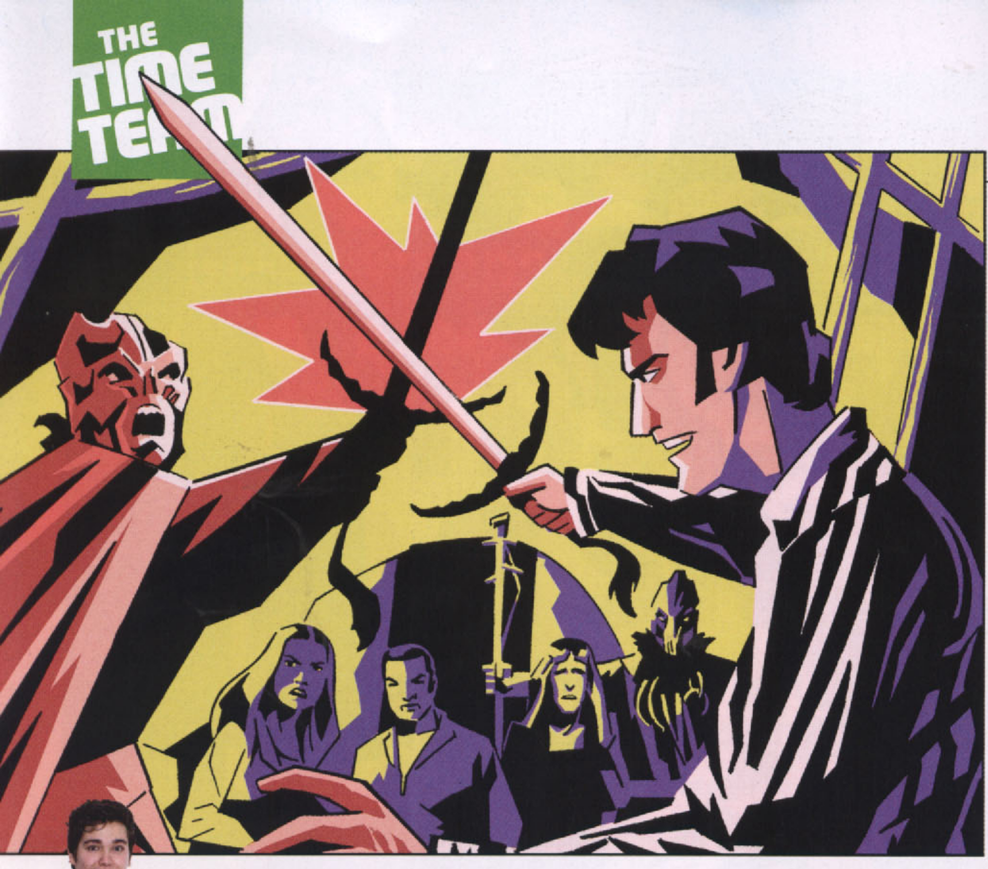
So, we have a big chunk of the population on the rooftops, ready to jump, and a rather large alien ship heading towards Earth at speed – full of Sycorax. Harriet's attempts to negotiate with them come to nothing, so she's left to make a desperate TV plea to the Doctor, begging him to come forward and save the day, before being unceremoniously transmatted up to the alien ship.

"This mix of medieval visuals, magic and high-tech devices give the Sycorax an ancient and arcane vibe. I love the bone helmets," says Emma. "You can tell this is a Christmas episode with an appropriate budget." Will nods in agreement. "The Sycorax make-up is brilliantly nasty, and the zappy whip effect is wonderfully horrible."

Rose decides the Doctor would be safer in the TARDIS, but it seems there's no chance of her being able to fly it like she did last episode. "The knowledge of how to fly the TARDIS being wiped from Rose's mind is a bit like what happened to the Third Doctor when he was exiled on Earth," says Will. All that's left for them to do is wait, possibly have a little cup of tea from the emergency flask Jackie has provided, and jab at a few buttons on the console. This proves unwise – the Sycorax detect the TARDIS and beam it on board, finally transporting our heroes into the thick of the action.

"The slow introduction of the new Doctor is very nicely done, giving Rose a chance to prove that she isn't just a selfish madam. Her standing up to the Sycorax and bluffing frantically is worthy of the Doctor himself," says Michael.

"Rose trying to be the Doctor shows so well how far she's come," agrees Will. "It seems a bit odd to have him out of it so much in his first story but it works – Billie Piper and Penelope Wilton are carrying the story brilliantly." ►



> **"Tennant is captivating from the off! Lots of hints of what's to come."** – CHRIS

They can't carry it all the way to its conclusion, though – it's time for the Doctor!

"The Sycorax suddenly speaking English is brilliant, leading up to one of the best entrances in *Doctor Who* ever – and by this point you've totally accepted that this man is the Doctor so you can completely go with the scene," whoops Will, as the Doctor makes his extremely dramatic entrance. "The fact that tea brings the Doctor back to life is a glorious *Doctor Who* moment," says Michael, "and let's not forget that Jackie made the tea. She saved him. Hooray!"

"What a return!" cheers Chris. "David Tennant is captivating from the off; not quite the Doctor yet, but lots of lovely hints of what's to come." The Doctor is soon right in the thick of the action. "Sword fighting?" Will splutters. "Has the age of the Man of Action returned? Not keen on him mimicking the Sycorax or the 'fightin' hand' American accent but I imagine eight-year-olds clapping their hands with glee."

"For me, Tennant still steals the show, and Russell has excelled himself in writing his début adventure. Watching the birth of a new Doctor has never been quite so exciting!" says Emma. "This new Doctor is more proactive already than the last one was over a whole series," agrees Michael. "He's stood up to the villain, had a sword fight, grown a new hand and toppled lovely old Harriet in the space of about half an hour. That's impressive."

"I love the decision to have Harriet blow up the Sycorax ship, following the glint of steel we see when she first tells the Sycorax that humanity won't surrender, says Will. "The story could've ended with the gang celebrating the Doctor's victory but it gives the whole thing so much more depth." Chris agrees: "The tone shifts to a darker place now. It's almost a happy ending, but then there's a sad, bleak look to a potentially dangerous future."

"The new Doctor has really hit the ground running," says Will. "No more getting other people to do his dirty work – and he's angry when Harriet does. Her argument with the Doctor is great – and both of them have fair points to make. It's all very well the Doctor saving the day but sometimes he isn't there."

"What I get most out of this episode is watching the Doctor interact with the humans," adds Emma. "It's not about how alien he is, it's about seeing him in a dressing gown, and wearing a Christmas hat."

Just one last thing for the new man to do – get out of those pyjamas! "Hurrah for the wardrobe room!" says Michael. "Never the same twice. Marvellous. I like his outfit, it seems much more like something the Doctor would wear." Emma is also thrilled. "That coat is glorious! I expect to see lots of sweeping into rooms and running away from monsters while it billows about!" she says. "Which is so different from Christopher Eccleston's Doctor," adds Will, "always in his leather jacket, ready to move on straight away at the end of a story. This Doctor is definitely new – the Ninth Doctor would never have had dinner at Jackie's."

"All in all, it's a fun adventure which shows how confident the new production team has become after just one series. I can't wait to see what else is in store!" says Michael.

"This was a great opener with a satisfyingly substantial story," adds Emma, as she emerges from the kitchen with a large plate of her homemade mince pies. "The show has clearly found its voice – even the new Doctor seems to be comfortable and worn in after only one episode. Rose's character has evolved, and Jackie almost seems to have taken her place as the audience's identification point."

More sprouts for the rest of them.

Will doesn't necessarily agree. "I think Rose is still the audience's eyes and ears but the audience has been through everything and learnt about the universe with her," he says. "Jackie's like *my* mum on Christmas Day, asking the basic questions about the Doctor and the show!"

Emma's not giving up, though. "I can't really empathise with Rose anymore," she insists. "To me she feels more distant, untouchable even. She's not the kid I can identify with now. It'll be interesting to see how that plays out."

Scrooge McChris, who has never been a big fan of the festive season, is surprised by how much he liked his Christmas present. "An amazing episode! I enjoyed it from start to finish – a compelling story, wonderful performances, suitably scary baddies, a clear and creepy threat – and of course it was bloody Christmassy! I've found a reason to get excited for the 25th! I hope this becomes a tradition."

We'll just have to wait and see, Chris. But before we can even think about next Christmas, there are many more delights to come.

"Anthony Head! The Face of Boe! Queen Victoria! K9! Sarah Jane Smith! CYBERMEN!" shrieks Will. "And unlike Christopher Eccleston, David Tennant is credited as 'The Doctor', not 'Doctor Who'."

It's a whole new era – and the Team, like the Doctor, seem sure it's going to be fantastic. DWM

AND YOU SAID...

BLAINE COUGHLAN SAYS, VIA EMAIL: Another triumph from the Mill gets things off to a magnificently spectacular start with the most jaw-dropping landing the TARDIS has ever made.

A spectacular start.

KEITH LAWRENCE SAYS, VIA EMAIL: For me, it was Jackie Tyler that made this Christmas Special *special*. Her little remarks, digs and one-liners were masterful. Loved the fruit in the dressing gown!

PHILIPPA SAYS, VIA EMAIL: *The Christmas Invasion* is one of my favourite episodes, and in my opinion the best Christmas Special. The story is great, I love the return of Harriet Jones and it's a great introduction to David Tennant as the Doctor. That line about *The Lion King* gets me every time!

ANTHONY COLLINS SAYS, VIA EMAIL: *The Christmas Invasion* was a really good start to David Tennant's time as the Doctor. It was funny, exciting and clever. I loved the fact that the Doctor had a sword fight at the end of the episode, one of the greatest moments in *Doctor Who*.

LIAM STAMMERS SAYS, VIA EMAIL: David Tennant gave it his all in his first outing as the new Doctor – I was nervous about him to start with, but as I watched I knew he was going to do well in the role. His line, "no second chances!" as the Sycorax leader fell over the edge of the ship was priceless.

J PEATY SAYS, VIA EMAIL: Fast, funny, creepy, confident and filled with brilliant performances and memorable moments; *The Christmas Invasion* builds on the work of the previous season, ramps it up, and in the process sets the template for the blockbuster-esque Tennant years to come. A perfect start to a nigh-on perfect era.

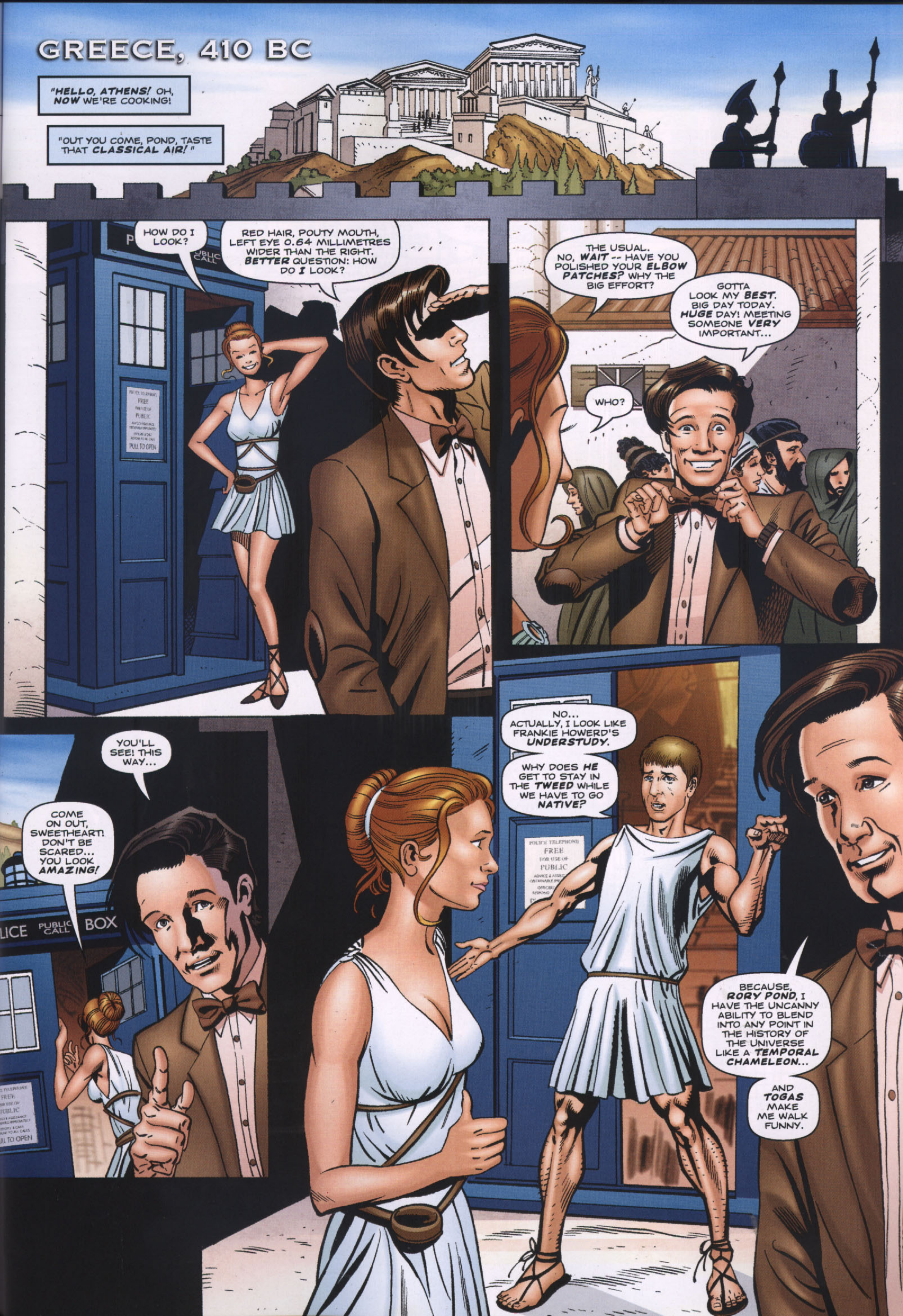
In Issue 443, *The Time Team* will be travelling to *New Earth*, and then, in Issue 444 they have an appointment with Queen Victoria as they watch *Tooth and Claw*. Send your comments on these episodes by email to *dwm@panini.co.uk* or to the *Galaxy Forum* postal address.

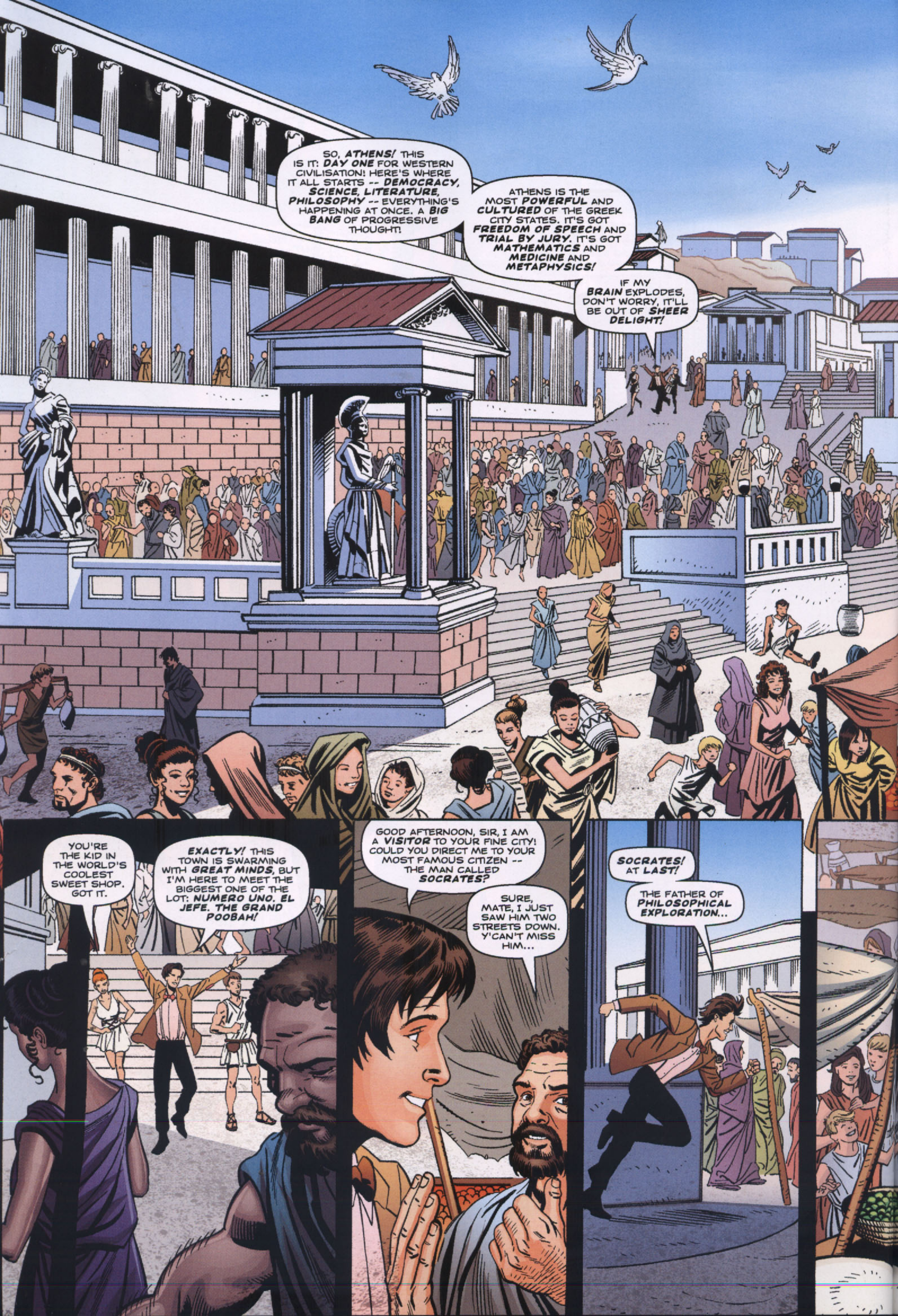
CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,453

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 223

ONE OR MORE REGULARS INCARCERATED.... 266

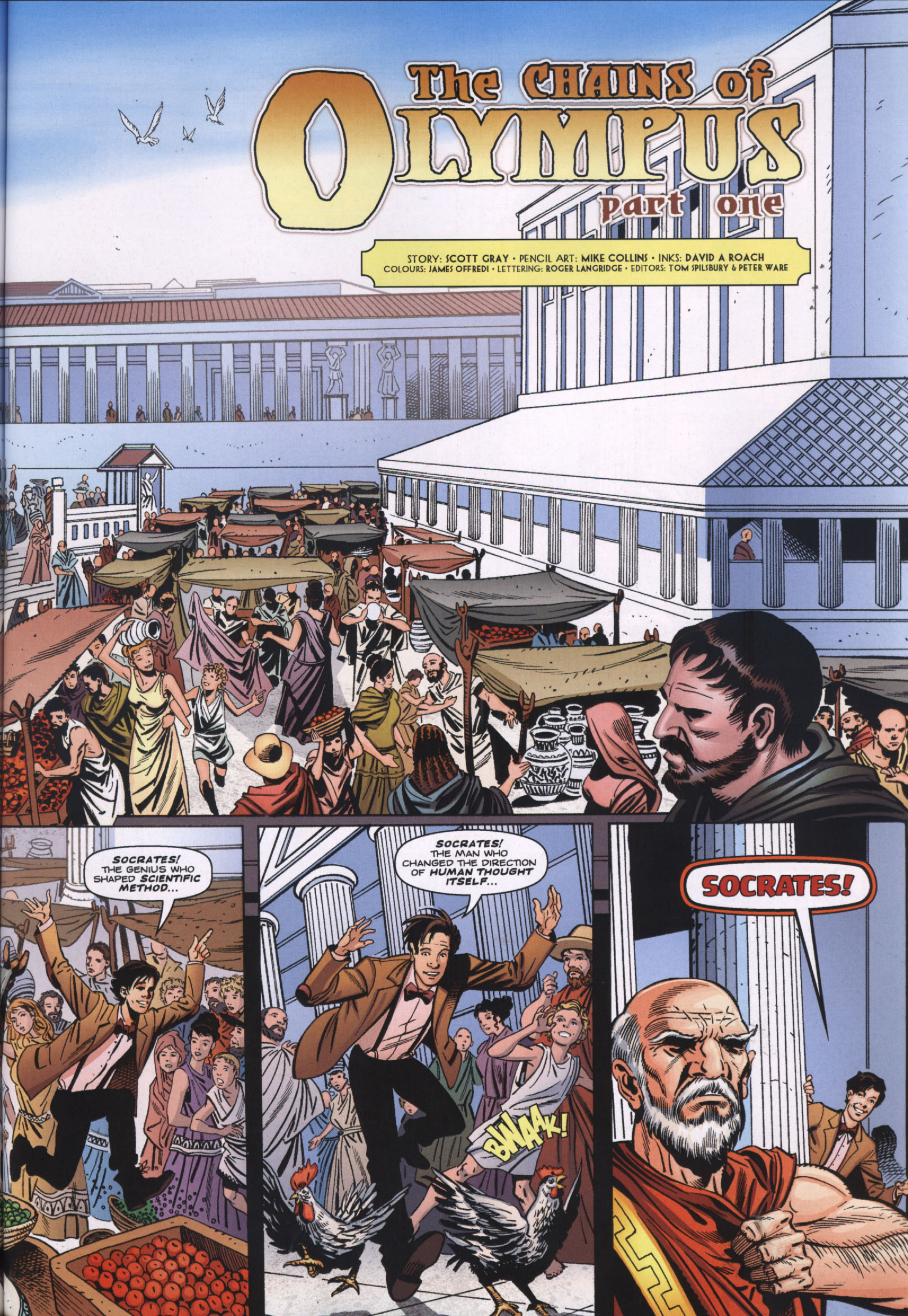

GREECE, 410 BC
"HELLO, ATHENS! OH, NOW WE'RE COOKING!
"OUT YOU COME, POND, TASTE THAT CLASSICAL AIR!"
HOW DO I LOOK?
RED HAIR, POUTY MOUTH, LEFT EYE 0.64 MILLIMETRES WIDER THAN THE RIGHT. BETTER QUESTION: HOW DO I LOOK?
THE USUAL. NO, WAIT -- HAVE YOU POLISHED YOUR ELBOW PATCHES? WHY THE BIG EFFORT?
GOTTA LOOK MY BEST. BIG DAY TODAY. HUGE DAY! MEETING SOMEONE VERY IMPORTANT...
WHO?
YOU'LL SEE! THIS WAY...
COME ON OUT, SWEETHEART! DON'T BE SCARED... YOU LOOK AMAZING!
NO... ACTUALLY, I LOOK LIKE FRANKIE HOWERD'S UNDERSTUDY.
WHY DOES HE GET TO STAY IN THE TWEED WHILE WE HAVE TO GO NATIVE?
BECAUSE, RORY POND, I HAVE THE UNCANNY ABILITY TO BLEND INTO ANY POINT IN THE HISTORY OF THE UNIVERSE LIKE A TEMPORAL CHAMELEON...
AND TOGAS MAKE ME WALK FUNNY.
POLICE PUBLIC CALL BOX
POLICE TELEPHONE FREE FOR USE OF PUBLIC
PULL TO OPEN

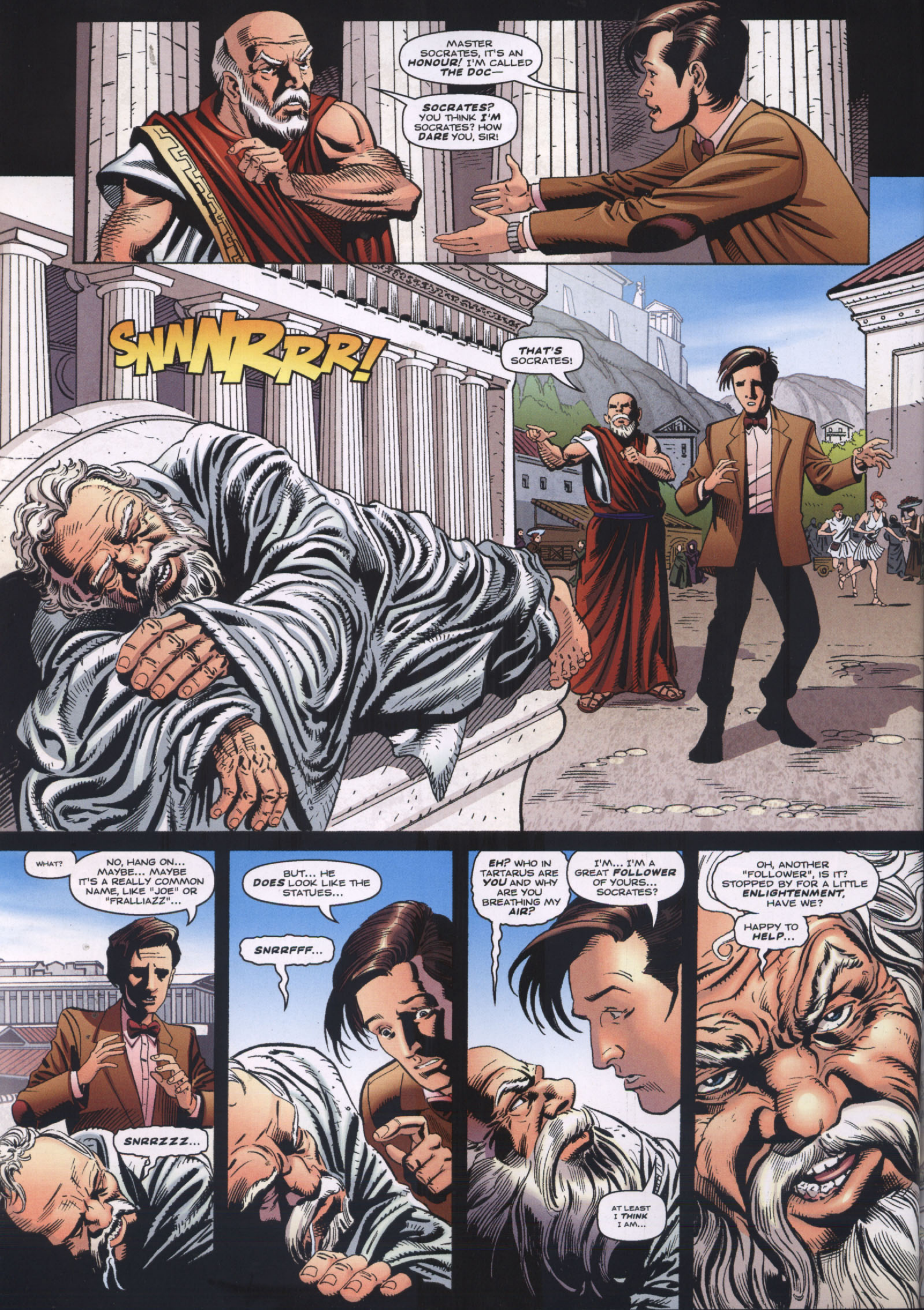

SO, ATHENS! THIS IS IT: DAY ONE FOR WESTERN CIVILISATION! HERE'S WHERE IT ALL STARTS -- DEMOCRACY, SCIENCE, LITERATURE, PHILOSOPHY -- EVERYTHING'S HAPPENING AT ONCE. A BIG BANG OF PROGRESSIVE THOUGHT!
ATHENS IS THE MOST POWERFUL AND CULTURED OF THE GREEK CITY STATES. IT'S GOT FREEDOM OF SPEECH AND TRIAL BY JURY. IT'S GOT MATHEMATICS AND MEDICINE AND METAPHYSICS!
IF MY BRAIN EXPLODES, DON'T WORRY, IT'LL BE OUT OF SHEER DELIGHT!
YOU'RE THE KID IN THE WORLD'S COOLEST SWEET SHOP. GOT IT.
EXACTLY! THIS TOWN IS SWARMING WITH GREAT MINDS, BUT I'M HERE TO MEET THE BIGGEST ONE OF THE LOT: NUMERO UNO. EL JEFE. THE GRAND POOBAH!
GOOD AFTERNOON, SIR, I AM A VISITOR TO YOUR FINE CITY! COULD YOU DIRECT ME TO YOUR MOST FAMOUS CITIZEN -- THE MAN CALLED SOCRATES?
SURE, MATE, I JUST SAW HIM TWO STREETS DOWN. Y'CAN'T MISS HIM...
SOCRATES! AT LAST!
THE FATHER OF PHILOSOPHICAL EXPLORATION...

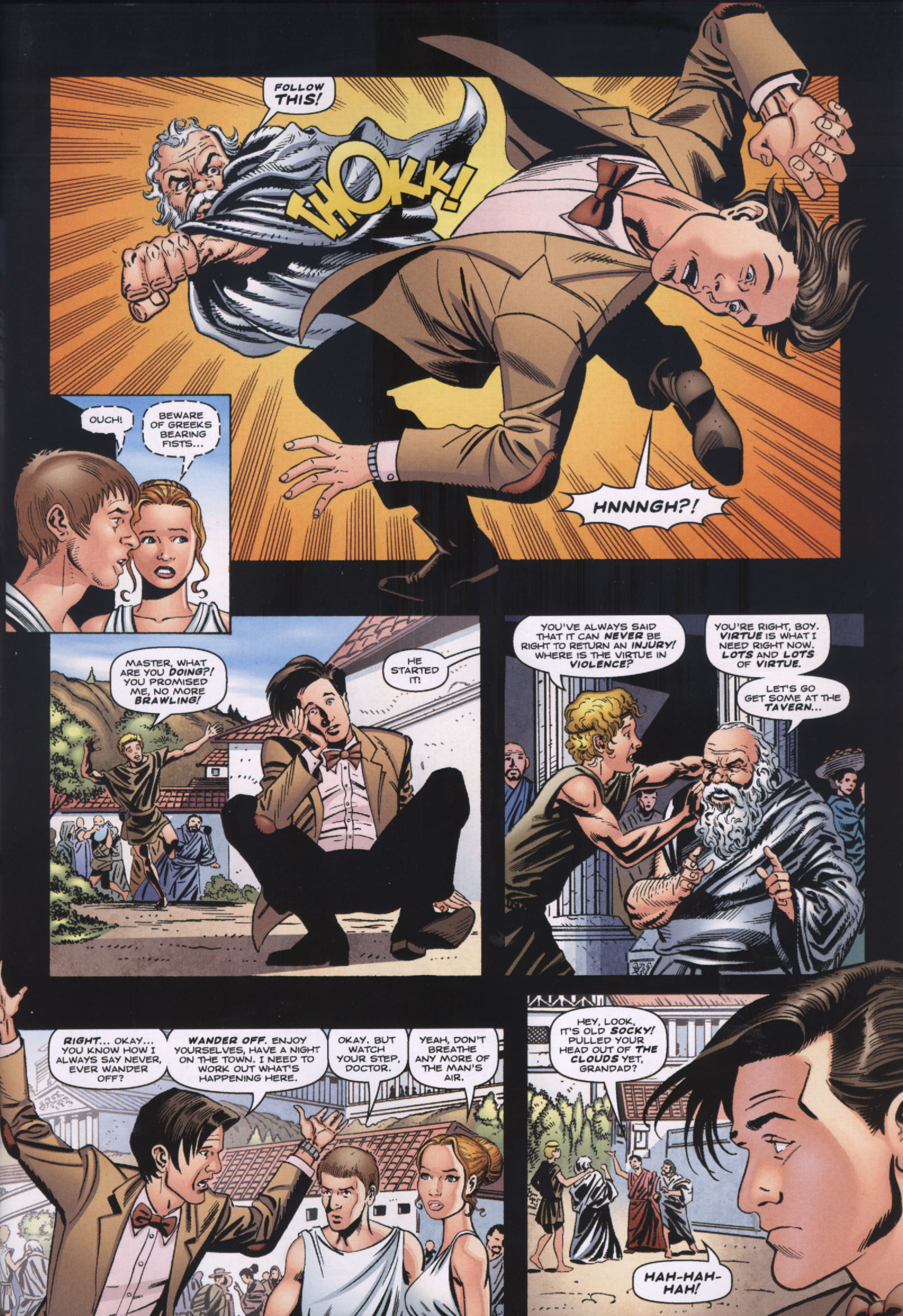
The CHAINS of OLYMPUS

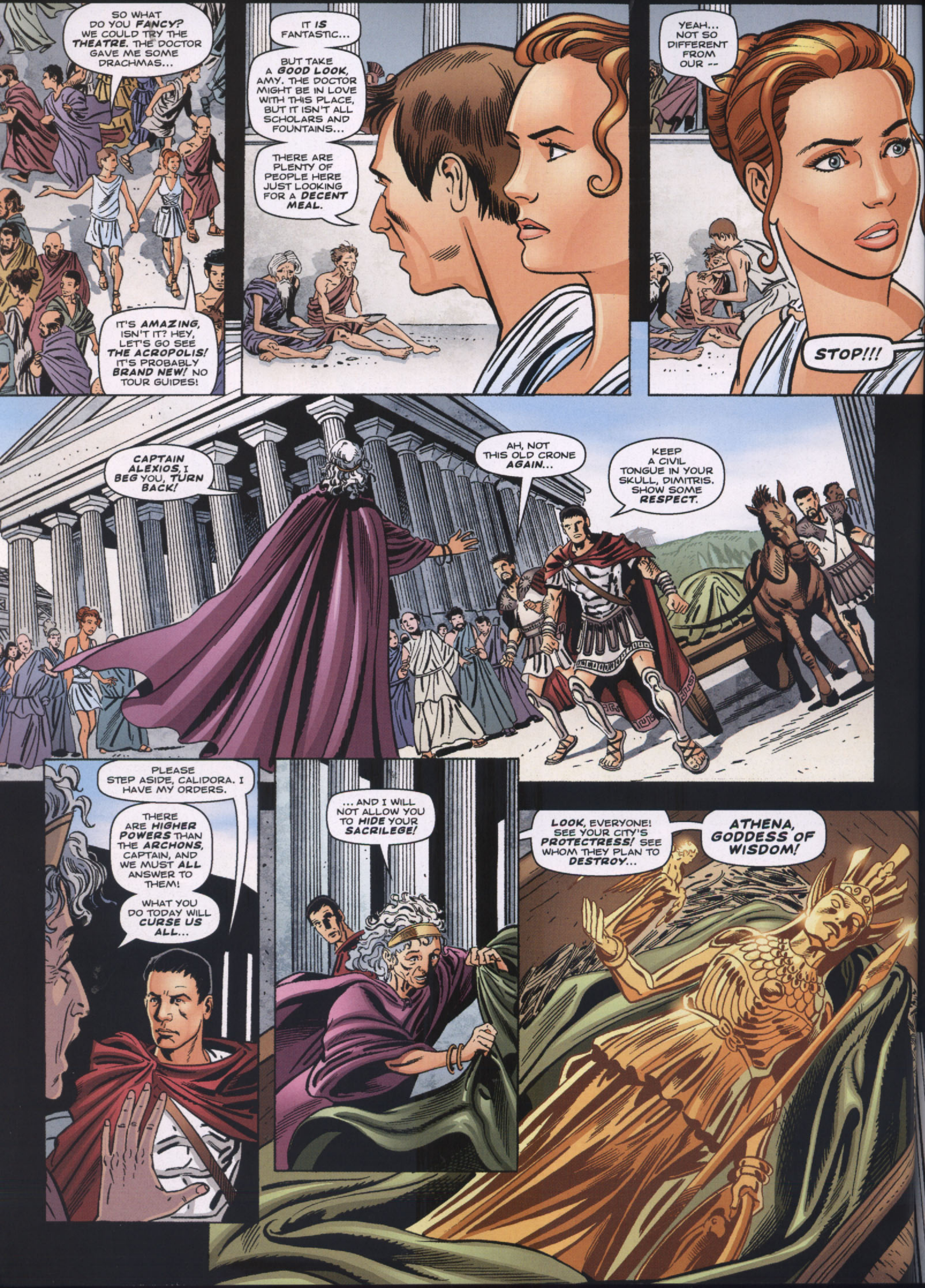
part one

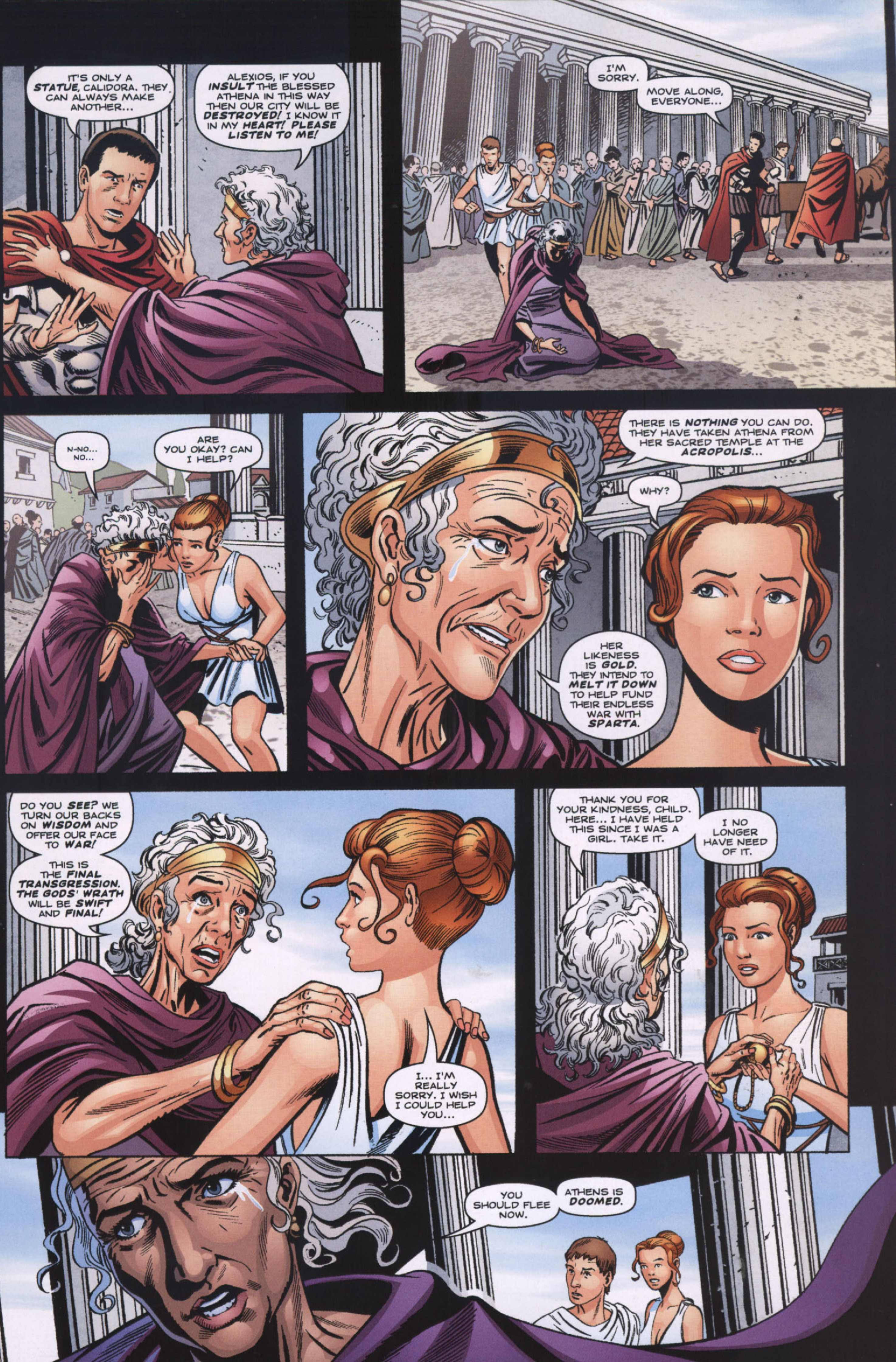
STORY: SCOTT GRAY • PENCIL ART: MIKE COLLINS • INKS: DAVID A ROACH
COLOURS: JAMES OFFREDI • LETTERING: ROGER LANGRIDGE • EDITORS: TOM SPILSBURY & PETER WARE

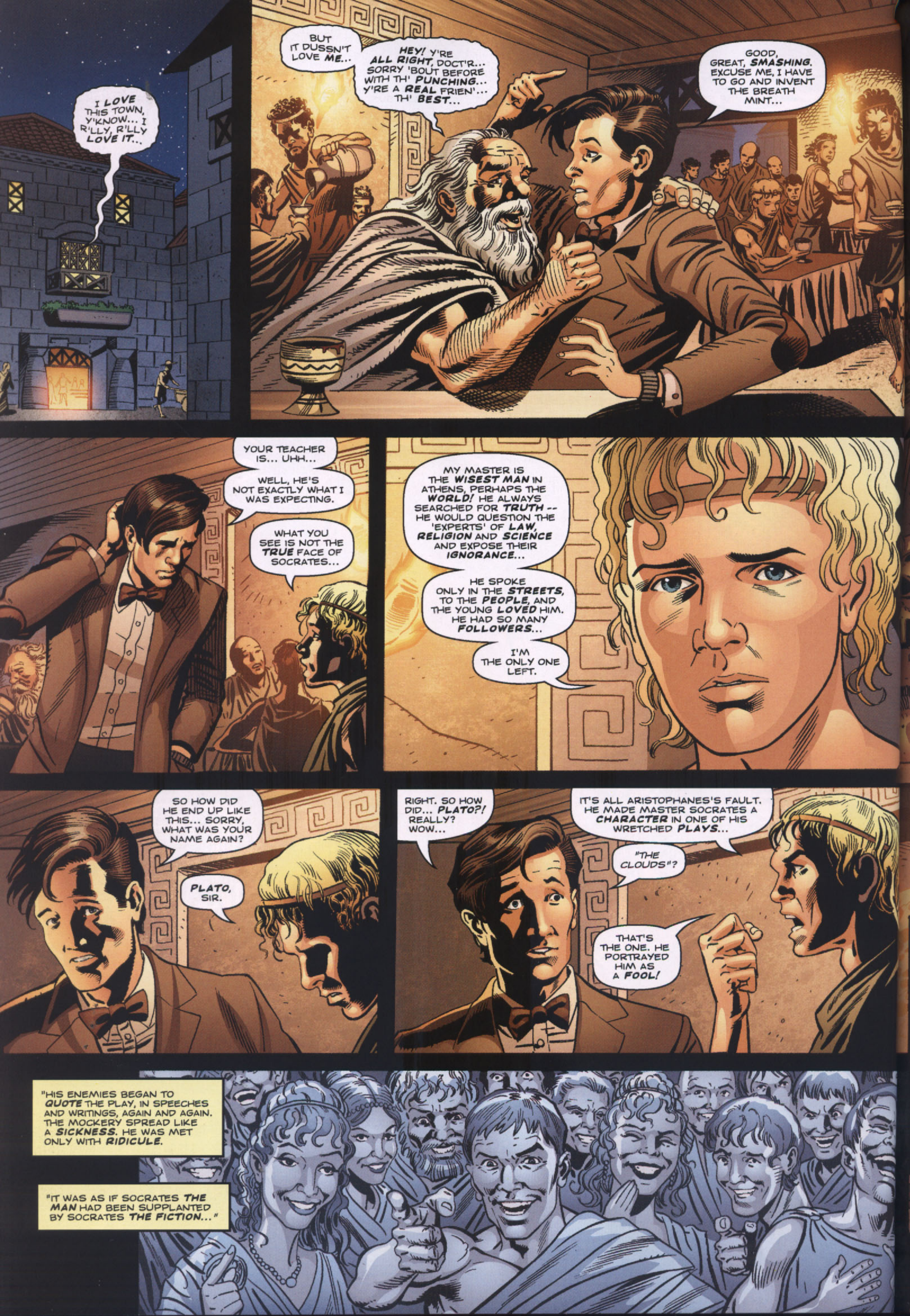

SOCRATES! THE GENIUS WHO SHAPED SCIENTIFIC METHOD...
SOCRATES! THE MAN WHO CHANGED THE DIRECTION OF HUMAN THOUGHT ITSELF...
BWAAK!
SOCRATES!

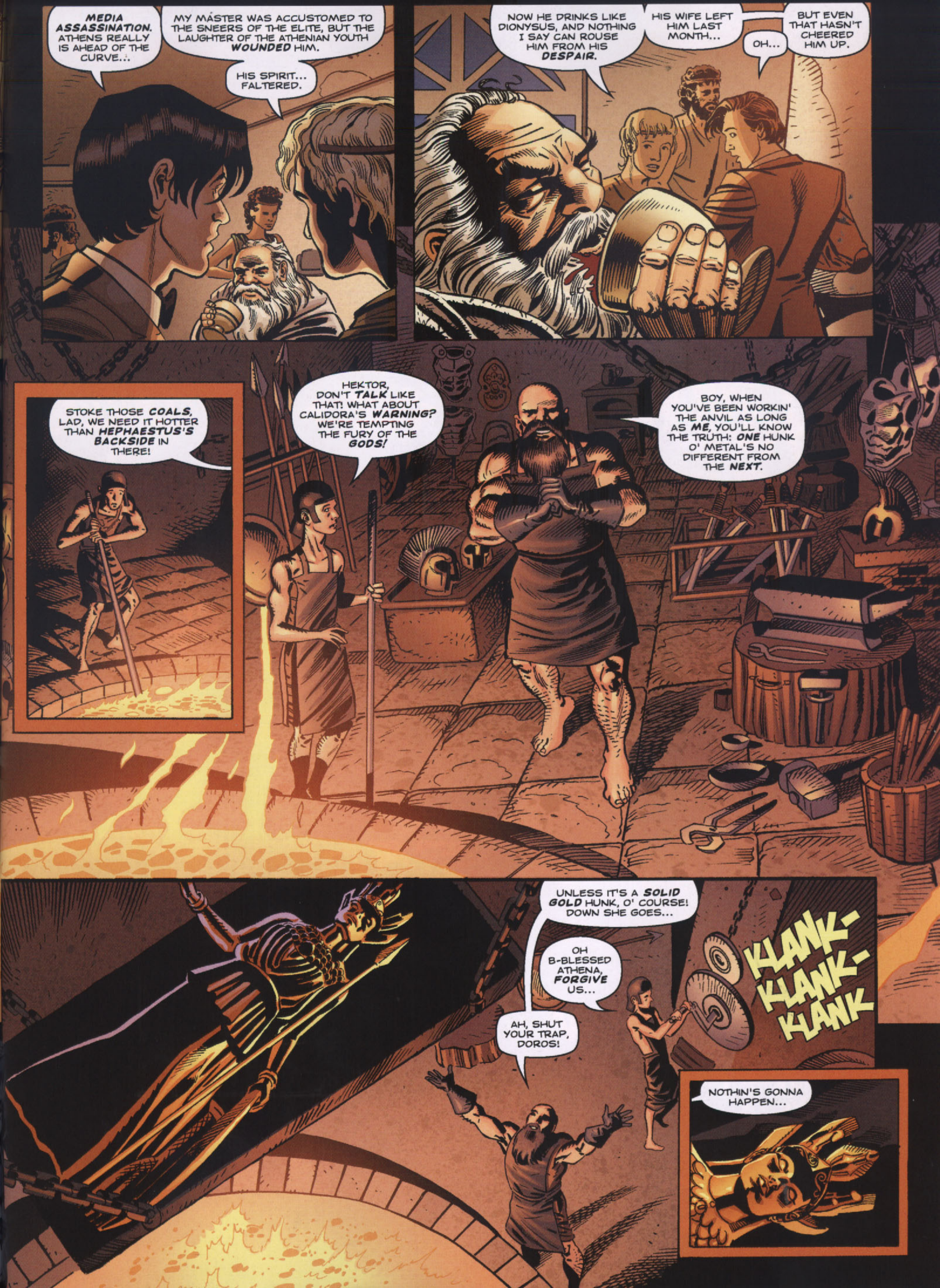

MASTER SOCRATES, IT'S AN HONOUR! I'M CALLED THE DOC—
SOCRATES? YOU THINK I'M SOCRATES? HOW DARE YOU, SIR!
SNNNRRRR!
THAT'S SOCRATES!
WHAT?
NO, HANG ON... MAYBE... MAYBE IT'S A REALLY COMMON NAME, LIKE "JOE" OR "FRALLIAZZ"...
SNRRZZZ...
BUT... HE DOES LOOK LIKE THE STATUES...
SNRRFFF...
EH? WHO IN TARTARUS ARE YOU AND WHY ARE YOU BREATHING MY AIR?
I'M... I'M A GREAT FOLLOWER OF YOURS... SOCRATES?
AT LEAST I THINK I AM...
OH, ANOTHER "FOLLOWER", IS IT? STOPPED BY FOR A LITTLE ENLIGHTENMENT, HAVE WE?
HAPPY TO HELP...

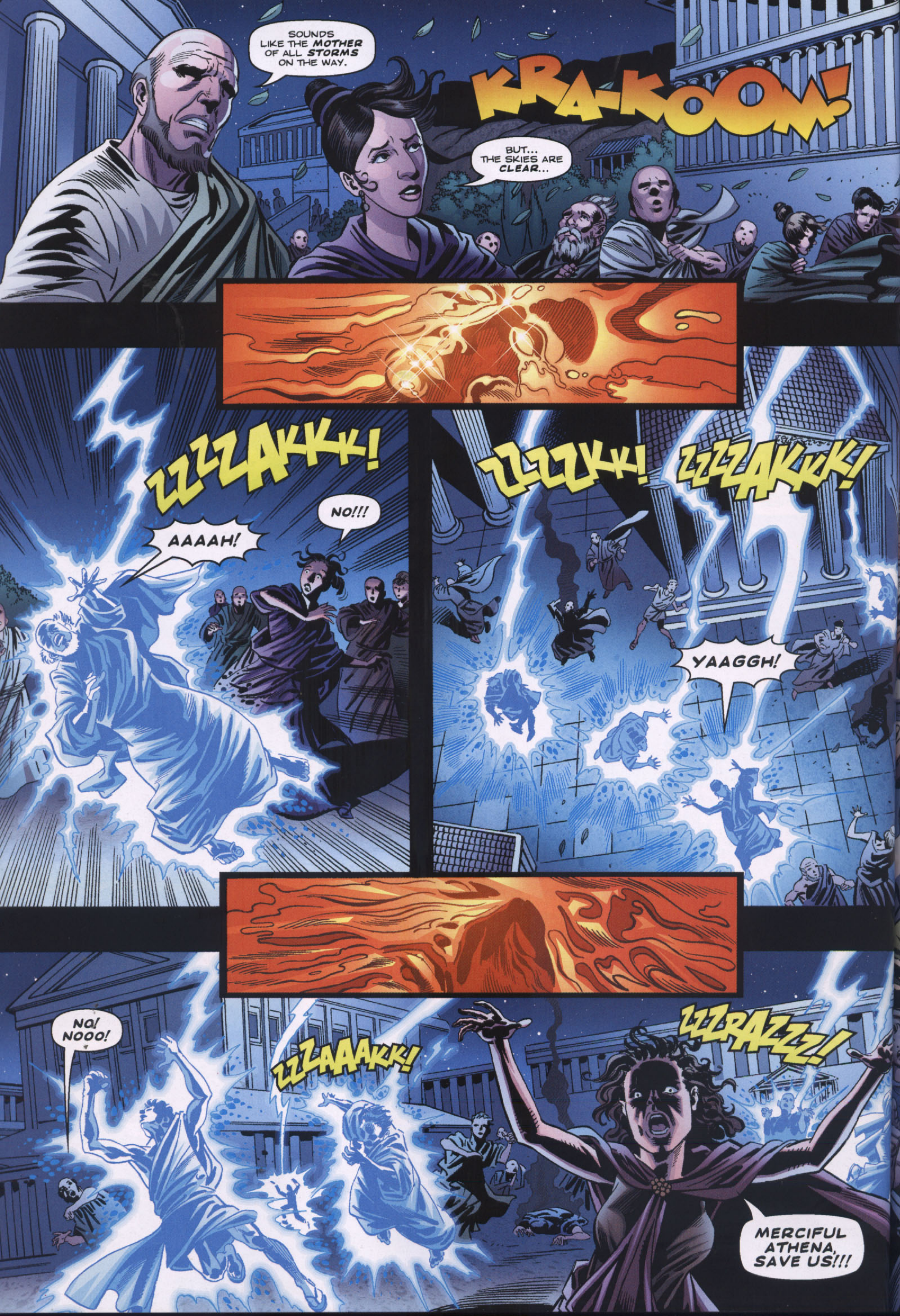

FOLLOW THIS!
WHOKK!
HNNNGH?!
OUCH!
BEWARE OF GREEKS BEARING FISTS...
MASTER, WHAT ARE YOU DOING?! YOU PROMISED ME, NO MORE BRAWLING!
HE STARTED IT!
YOU'VE ALWAYS SAID THAT IT CAN NEVER BE RIGHT TO RETURN AN INJURY! WHERE IS THE VIRTUE IN VIOLENCE?
YOU'RE RIGHT, BOY. VIRTUE IS WHAT I NEED RIGHT NOW. LOTS AND LOTS OF VIRTUE.
LET'S GO GET SOME AT THE TAVERN...
RIGHT... OKAY... YOU KNOW HOW I ALWAYS SAY NEVER, EVER WANDER OFF?
WANDER OFF. ENJOY YOURSELVES, HAVE A NIGHT ON THE TOWN. I NEED TO WORK OUT WHAT'S HAPPENING HERE.
OKAY. BUT WATCH YOUR STEP, DOCTOR.
YEAH, DON'T BREATHE ANY MORE OF THE MAN'S AIR.
HEY, LOOK, IT'S OLD SOCKY! PULLED YOUR HEAD OUT OF THE CLOUDS YET, GRANDAD?
HAH-HAH-HAH!

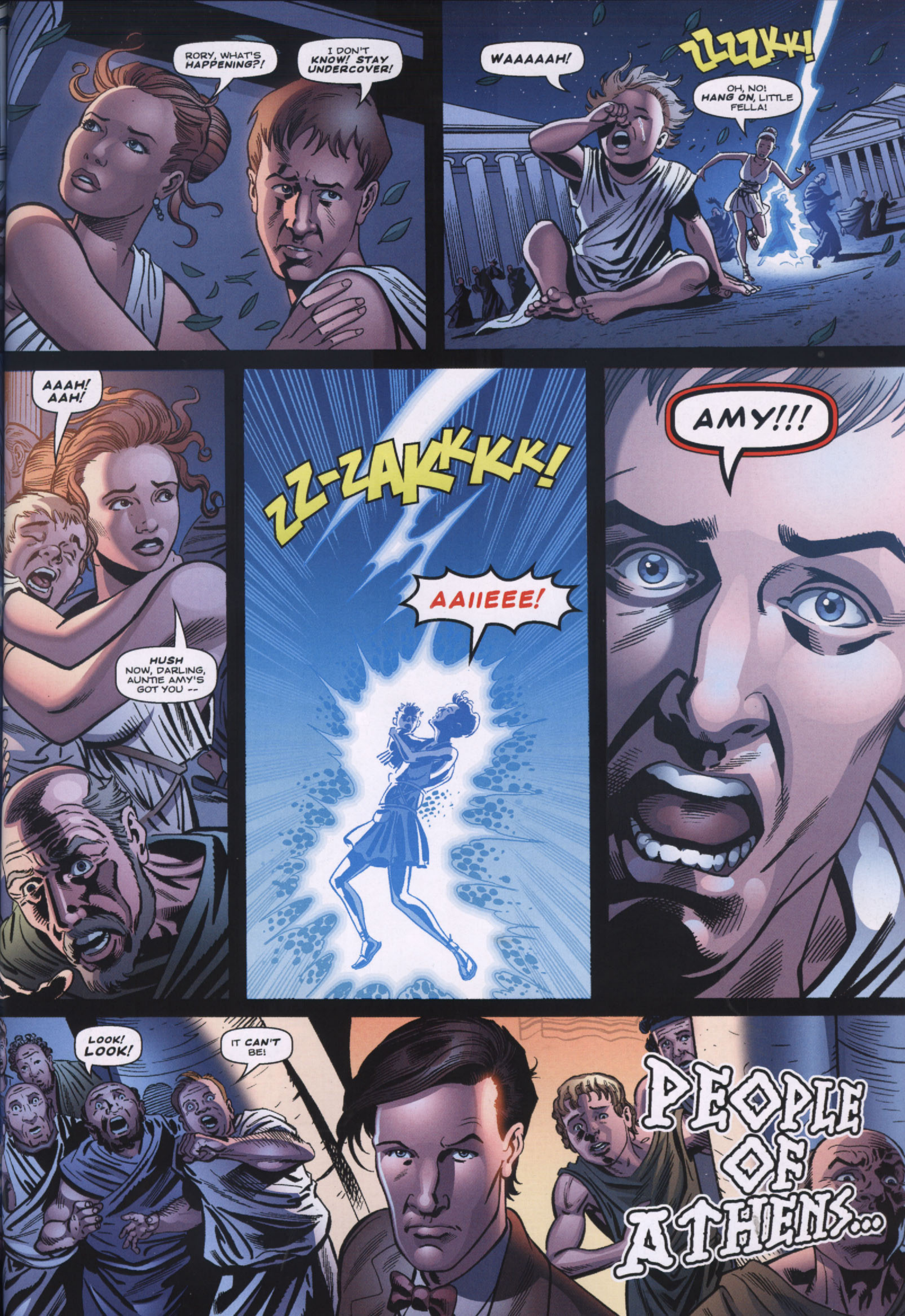

SO WHAT DO YOU FANCY? WE COULD TRY THE THEATRE. THE DOCTOR GAVE ME SOME DRACHMAS...
IT'S AMAZING, ISN'T IT? HEY, LET'S GO SEE THE ACROPOLIS! IT'S PROBABLY BRAND NEW! NO TOUR GUIDES!
IT IS FANTASTIC...
BUT TAKE A GOOD LOOK, AMY. THE DOCTOR MIGHT BE IN LOVE WITH THIS PLACE, BUT IT ISN'T ALL SCHOLARS AND FOUNTAINS...
THERE ARE PLENTY OF PEOPLE HERE JUST LOOKING FOR A DECENT MEAL.
YEAH... NOT SO DIFFERENT FROM OUR --
STOP!!!
CAPTAIN ALEXIOS, I BEG YOU, TURN BACK!
AH, NOT THIS OLD CRONE AGAIN...
KEEP A CIVIL TONGUE IN YOUR SKULL, DIMITRIS. SHOW SOME RESPECT.
PLEASE STEP ASIDE, CALIDORA. I HAVE MY ORDERS.
THERE ARE HIGHER POWERS THAN THE ARCHONS, CAPTAIN, AND WE MUST ALL ANSWER TO THEM!
WHAT YOU DO TODAY WILL CURSE US ALL...
... AND I WILL NOT ALLOW YOU TO HIDE YOUR SACRILEGE!
LOOK, EVERYONE! SEE YOUR CITY'S PROTECTRESS! SEE WHOM THEY PLAN TO DESTROY...
ATHENA, GODDESS OF WISDOM!

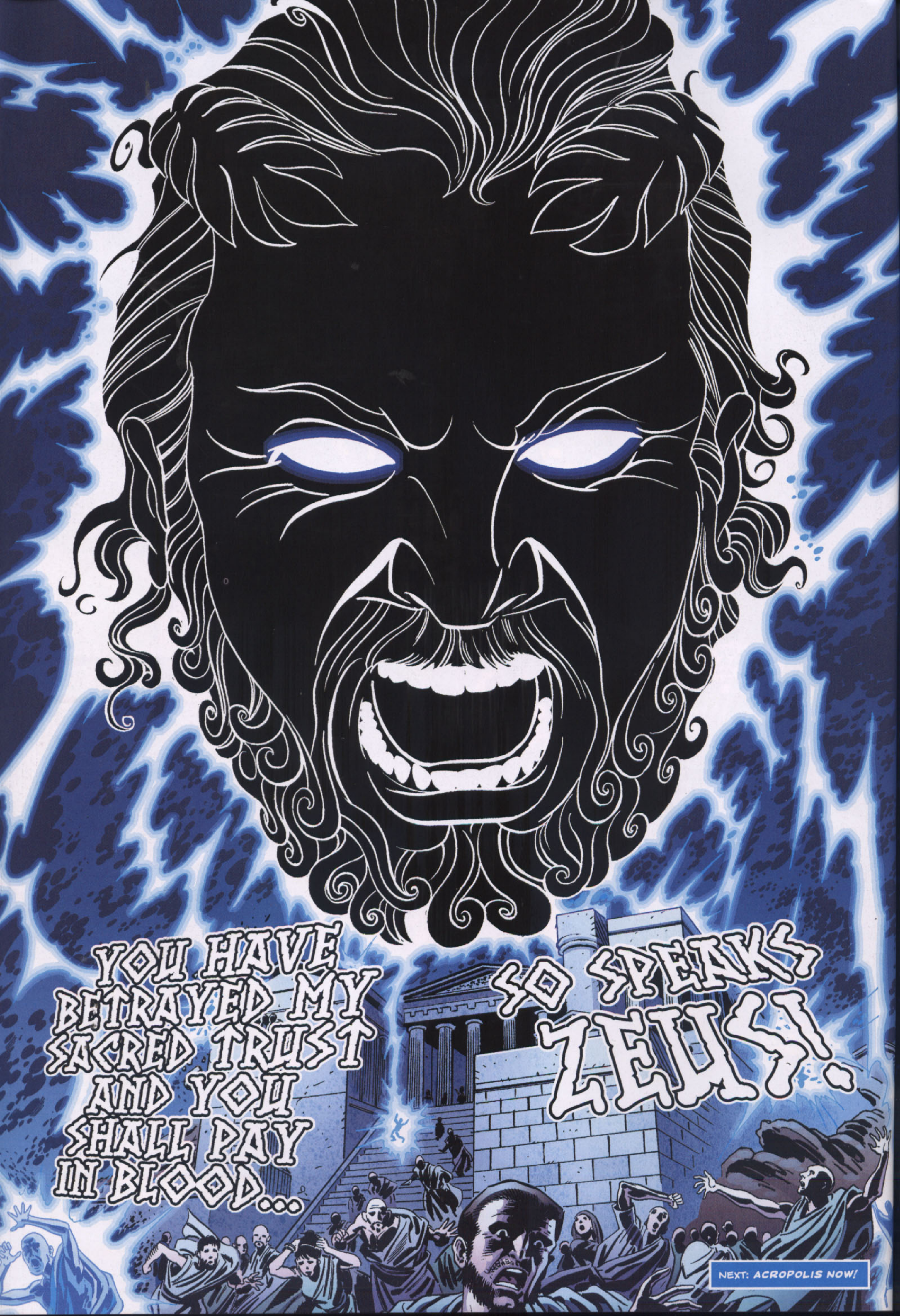

IT'S ONLY A STATUE, CALIDORA. THEY CAN ALWAYS MAKE ANOTHER...
ALEXIOS, IF YOU INSULT THE BLESSED ATHENA IN THIS WAY THEN OUR CITY WILL BE DESTROYED! I KNOW IT IN MY HEART! PLEASE LISTEN TO ME!
I'M SORRY.
MOVE ALONG, EVERYONE...
N-NO... NO...
ARE YOU OKAY? CAN I HELP?
THERE IS NOTHING YOU CAN DO. THEY HAVE TAKEN ATHENA FROM HER SACRED TEMPLE AT THE ACROPOLIS...
WHY?
HER LIKENESS IS GOLD. THEY INTEND TO MELT IT DOWN TO HELP FUND THEIR ENDLESS WAR WITH SPARTA.
DO YOU SEE? WE TURN OUR BACKS ON WISDOM AND OFFER OUR FACE TO WAR!
THIS IS THE FINAL TRANSGRESSION. THE GODS' WRATH WILL BE SWIFT AND FINAL!
I... I'M REALLY SORRY. I WISH I COULD HELP YOU...
THANK YOU FOR YOUR KINDNESS, CHILD. HERE... I HAVE HELD THIS SINCE I WAS A GIRL. TAKE IT.
I NO LONGER HAVE NEED OF IT.
YOU SHOULD FLEE NOW.
ATHENS IS DOOMED.


I **LOVE** THIS TOWN, Y'KNOW... I R'LLY, R'LLY **LOVE IT**...
BUT IT DUSSN'T LOVE **ME**...
HEY! Y'RE **ALL RIGHT**, DOCT'R... SORRY 'BOUT BEFORE WITH TH' **PUNCHING**... Y'RE A **REAL** FRIEN'... TH' **BEST**...
GOOD, GREAT, **SMASHING**. EXCUSE ME, I HAVE TO GO AND INVENT THE BREATH MINT...
YOUR TEACHER IS... UHH...
WELL, HE'S NOT EXACTLY WHAT I WAS EXPECTING.
WHAT YOU SEE IS NOT THE **TRUE** FACE OF SOCRATES...
MY MASTER IS THE **WISEST MAN** IN ATHENS, PERHAPS THE **WORLD!** HE ALWAYS SEARCHED FOR **TRUTH** -- HE WOULD QUESTION THE 'EXPERTS' OF **LAW**, **RELIGION** AND **SCIENCE** AND EXPOSE THEIR **IGNORANCE**...
HE SPOKE ONLY IN THE **STREETS**, TO THE **PEOPLE**, AND THE YOUNG **LOVED** HIM. HE HAD SO MANY **FOLLOWERS**...
I'M THE ONLY ONE LEFT.
SO HOW DID HE END UP LIKE THIS... SORRY, WHAT WAS YOUR NAME AGAIN?
PLATO, SIR.
RIGHT. SO HOW DID... **PLATO?!** REALLY? WOW...
IT'S ALL ARISTOPHANES'S FAULT. HE MADE MASTER SOCRATES A **CHARACTER** IN ONE OF HIS WRETCHED **PLAYS**...
"THE CLOUDS"?
THAT'S THE ONE. HE PORTRAYED HIM AS A **FOOL!**
"HIS ENEMIES BEGAN TO **QUOTE** THE PLAY, IN SPEECHES AND WRITINGS, AGAIN AND AGAIN. THE MOCKERY SPREAD LIKE A **SICKNESS**. HE WAS MET ONLY WITH **RIDICULE**.
"IT WAS AS IF SOCRATES **THE MAN** HAD BEEN SUPPLANTED BY SOCRATES **THE FICTION**..."


MEDIA ASSASSINATION. ATHENS REALLY IS AHEAD OF THE CURVE...
MY MASTER WAS ACCUSTOMED TO THE SNEERS OF THE ELITE, BUT THE LAUGHTER OF THE ATHENIAN YOUTH WOUNDED HIM.
HIS SPIRIT... FALTERED.
NOW HE DRINKS LIKE DIONYSUS, AND NOTHING I SAY CAN ROUSE HIM FROM HIS DESPAIR.
HIS WIFE LEFT HIM LAST MONTH...
OH...
BUT EVEN THAT HASN'T CHEERED HIM UP.
STOKE THOSE COALS, LAD, WE NEED IT HOTTER THAN HEPHAESTUS'S BACKSIDE IN THERE!
HEKTOR, DON'T TALK LIKE THAT! WHAT ABOUT CALIDORA'S WARNING? WE'RE TEMPTING THE FURY OF THE GODS!
BOY, WHEN YOU'VE BEEN WORKIN' THE ANVIL AS LONG AS ME, YOU'LL KNOW THE TRUTH: ONE HUNK O' METAL'S NO DIFFERENT FROM THE NEXT.
UNLESS IT'S A SOLID GOLD HUNK, O' COURSE! DOWN SHE GOES...
OH B-BLESSED ATHENA, FORGIVE US...
AH, SHUT YOUR TRAP, DOROS!
KLANK-KLANK-KLANK
NOTHIN'S GONNA HAPPEN...


SOUNDS LIKE THE MOTHER OF ALL STORMS ON THE WAY.
KRA-KOOM!
BUT... THE SKIES ARE CLEAR...
ZZZZAKKK!
AAAAH!
NO!!!
ZZZZKK!
ZZZZAKKK!
YAAGGH!
NO! NOOO!
ZZZAAAKK!
ZZZRAZZZ!
MERCIFUL ATHENA, SAVE US!!!


RORY, WHAT'S HAPPENING?!
I DON'T KNOW! STAY UNDERCOVER!
WAAAAAH!
ZZZZKK!
OH, NO! HANG ON, LITTLE FELLA!
AAAH! AAH!
HUSH NOW, DARLING, AUNTIE AMY'S GOT YOU --
ZZ-ZAKKKKK!
AAIIEEE!
AMY!!!
LOOK! LOOK!
IT CAN'T BE!
PEOPLE OF ATHENS...


YOU HAVE BETRAYED MY SACRED TRUST AND YOU SHALL PAY IN BLOOD...
SO SPEAKS ZEUS!

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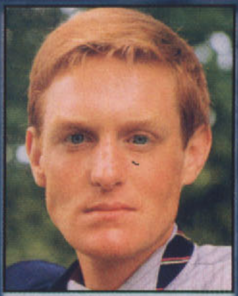

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When Liz Shaw is summoned to investigate the savage murder of a retired headmaster, she is disturbed to find evidence of satanic rites near the scene of the crime. The Devil of Winterborne is at large and only Liz can stop it
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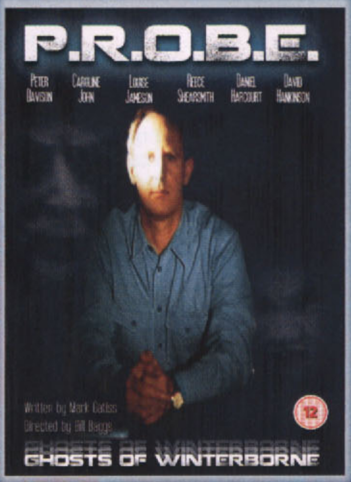
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Daniel Harcourt
David Hankinson
Written by Mark Gatiss
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12
GHOSTS OF WINTERBORNE

THE GHOSTS OF WINTERBORNE

CAROLINE JOHN, PETER DAVISON, LOUISE JAMESON and REECE SHEARSMITH
The Devil of Winterborne has been exorcised but when the body of its last victim reappears, and a book of magic spells is stolen from a local museum, Liz Shaw begins to wonder if the ghosts of the past have really been laid to rest.
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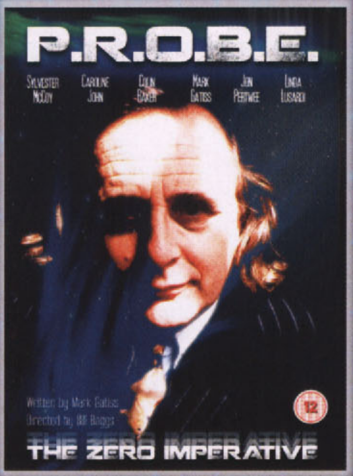
P.R.O.B.E.
Sylvester McCoy
Caroline John
Colin Baker
Mark Gatiss
Jon Pertwee
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Written by Mark Gatiss
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12
THE ZERO IMPERATIVE

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Starring CAROLINE JOHN, LOUISE JAMESON, GEOFFREY BEEVERS and MARK GATISS
The discovery of several oddly mutilated bodies alerts Liz to a closed down secret evolutionary project. With a crack team at her disposal, Liz desperately attempts to track down the perverted results of the project. But just who or what is hunting whom?
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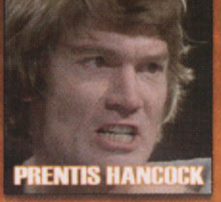
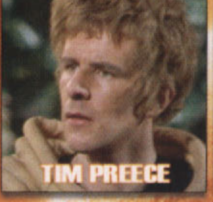

PRENTIS HANCOCK



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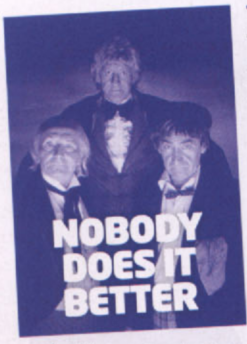
Will Johnny and Toby see eye-to-eye this month in the face of another knotty issue? Of course not! Who will you agree with?

Is it right to RECAST OLD DOCTORS WITH NEW ACTORS? Or CAN NO-ONE EVER REPLACE THE ORIGINALS?



TOBY HADOKE SAYS:

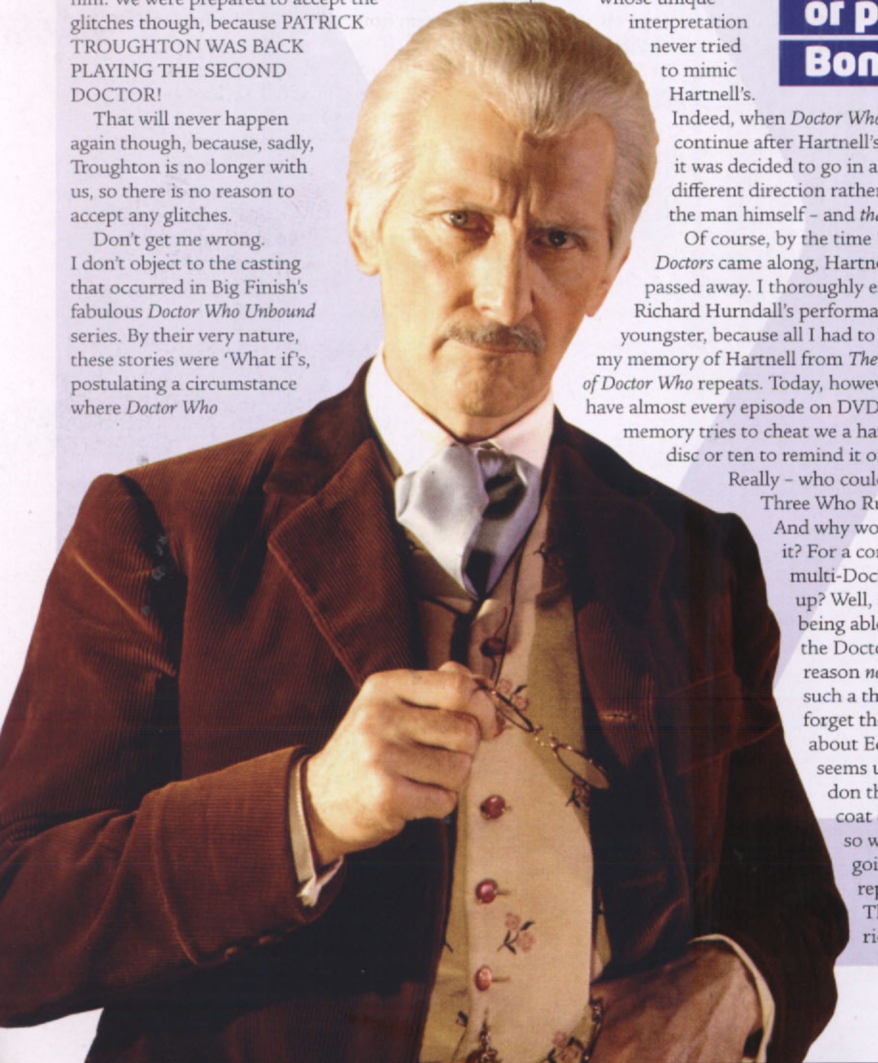
"I've no doubt you could augment an earwig to the point where it understood nuclear physics, but it would still be a very stupid thing to do."

So said Patrick Troughton, the Second Doctor – the original you might say. Not the original Doctor, though. The original *Second* Doctor (who was different to the First, not an imitation of him). And that was in *The Two Doctors*, where due to his grey bonnet and acquiescence to Time Lord manipulation, he was the Second Doctor, Jim, but not as we knew him. We were prepared to accept the glitches though, because PATRICK TROUGHTON WAS BACK PLAYING THE SECOND DOCTOR!

That will never happen again though, because, sadly, Troughton is no longer with us, so there is no reason to accept any glitches.

Don't get me wrong. I don't object to the casting that occurred in Big Finish's fabulous *Doctor Who Unbound* series. By their very nature, these stories were 'What if's, postulating a circumstance where *Doctor Who* took a different path. It was also rather fun seeing how mooted potential Doctors like Davids Warner and Collings fared, but they weren't replacing or replicating Doctors who had already taken refuge in our hearts. In the same series, Geoffrey Bayldon did indeed play the First Doctor, but he was only giving us a tantalising glimpse of something that almost happened anyway (by dint of him nearly assuming the role of an *ersatz* Hartnell in the 20th Anniversary Special).

Peter Cushing on the other hand, wasn't supposed to be William Hartnell. His incarnation was a reimagining of the series where 'Dr Who' was a potty inventor, the Daleks shot people with fire extinguishers, and Roy Castle arsing about was considered comic relief. I like Cushing's Doctor – he was a sublime actor whose unique interpretation never tried to mimic Hartnell's.



Indeed, when *Doctor Who* needed to continue after Hartnell's departure, it was decided to go in a completely different direction rather than follow the man himself – and *that's* the point.

Of course, by the time *The Five Doctors* came along, Hartnell had passed away. I thoroughly enjoyed Richard Hurndall's performance as a youngster, because all I had to go on was my memory of Hartnell from *The Five Faces of Doctor Who* repeats. Today, however, we have almost every episode on DVD, and if the memory tries to cheat we a have a shiny disc or ten to remind it of the rules.

Really – who could replace the Three Who Ruled first? And why would you do it? For a convoluted multi-Doctor knees up? Well, surely not being able to get the Doctors is one reason *not* to do such a thing. And forget the dead, what about Eccleston? He seems unlikely to don the leather coat once again, so who are you going to get to replace him? This is getting ridiculous.

Geoffrey Bayldon's First Doctor: a glimpse of a *Five Doctors* that never was?

> **'It'd be like photocopying a Van Gogh or playing *Stairway to Heaven* on a Bontempi. Why accept an imitation?'**

People often mention Troughton and Pertwee's sons as potential replacements, as if sharing a surname somehow irons out every other difference. Nonsense. You can see they are father and son but one playing the other on screen? No chance. You may as well cast Cheryl Baker as Colin and Bernie Ecclestone as Christopher (at least then 99% of internet spellings of his name would become correct overnight). I'll be intrigued and delighted to hear David Troughton attempt to be his Dad on audio, but for me it will only ever be something I'll delve into out of curiosity. I'll be detached from the drama as I assess the merits of this experiment. And when I'm experiencing *Doctor Who*, being taken out of the drama is something I don't want.

Eleven?

For me, *every* Doctor is irreplaceable. Each one is someone's favourite and each has something unique they bring to the role. Accept no substitutes. With *Doctor Who* there's really no need, the format of the series allows us to have new people playing the role without them having any limitations. You wouldn't photocopy Van Gogh's *The Sunflowers*, or play *Stairway to Heaven* on the Bontempi. So why accept an imitation of the inimitable?

Or if you do, then go the whole hog, and do Ten Meets Eleven but with Neil Tennant as the Tenth Doctor and Maggie Smith as the Eleventh.

Now *that* I'd really like to watch (but it'd still be a very stupid thing to do).

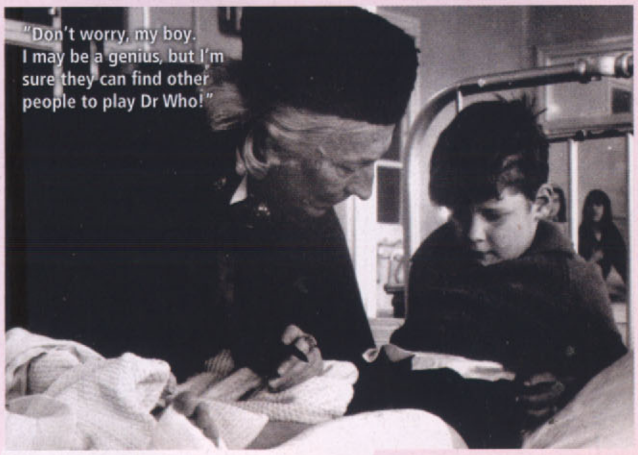
NEVER SAY NEVER AGAIN

JOHNNY CANDON SAYS:

In the last *Battle of Wits* I put forward the argument that for the 50th anniversary in 2013 there should be, in the grand tradition of all the previous milestones, a multi-Doctor story and that every effort should be made to include all the surviving actors to have played the lead role. History will show that everybody thought that my side of the argument was well thought out, to the point and handsome. Thanks History! But surely if a multi-Doctor story was going to happen it should involve *all* the Doctors, First through to the Eleventh? They are, after all, the star of the show! Sadly, the actors who played the first three Doctors, William Hartnell, Richard Hurndall, Patrick Troughton and Jon Pertwee have all passed away. Apart from some unsatisfying use of archive footage, surely the only way to make a story featuring all the Doctors would be to have new actors play the roles of his first three incarnations? Now, you are probably reading this sentence from a distance as you've just flung the magazine across the room but bear with me...

Doctor Who has become more than just a television series. Nearly half a century old, the concept from its humble beginnings in 1963 has thrived and continues to do so through so many different types of media. From comics to audio drama, video games to novels, stage plays to feature films, it's gotten to the point where the television series, while obviously the parent to all these exciting and different offspring, is just another way that we experience and enjoy *Doctor Who*.

Like characters as enduring and loved as Tarzan and Sherlock Holmes before him, the Doctor has transcended the medium that spawned him. Like Holmes and Tarzan, the Doctor has been played by many people across those media. From Hartnell to Smith on television to Peter Cushing playing the First Doctor in the 1960's Dalek films. Although at the time there wasn't any knowledge that Hartnell's Doctor would *be* the 'first', Cushing *is* playing a version of the First Doctor in those movies – a little bit doddery, prone to tetchiness, but in essence a warm and loving grandfather. Basically (barring tweaks, the Doctor being human. Ha – good luck with making him even *half* that!) Cushing's Doctor was what we had on television at the time. He wasn't copying Hartnell, but – to coin a slightly luvvie acting phrase – he was *giving* his Doctor.



"Don't worry, my boy. I may be a genius, but I'm sure they can find other people to play Dr Who!"

'It's as crazy as refusing to accept an actor as Hamlet because you'd enjoyed someone else in the role.'

Richard Hurndall: officially the First Doctor.

Toby, you mention the recent AudioGO series *Serpent Crest*, in which David Troughton takes on his father's role, and how the idea of someone else playing the Second Doctor takes you out of the story. I'm taking that as a testament to the way Patrick Troughton created his Doctor in such a way as it's impossible to accept anyone else ever playing *his* role. But by that rationale, have you watched every post-Sean Connery Bond film with a wry smile and a 'why bother?' attitude? To some fans, the concept of recasting the first three Doctors is always going to be seen as heresy and a slap in the face to the actors who played them. To me that seems as crazy as refusing to accept an actor taking on the role of Hamlet after you'd particularly enjoyed someone else in the role years earlier!

"Expecting someone else, Omega?"

Peter Cushing: giving his own interpretation of William Hartnell's role.

Hartnell, Troughton and Pertwee, along with so many others both on screen and behind the scenes, are forever set in stone as the building blocks of *Doctor Who*. My argument isn't – and never would be – to replace what they achieved. I'm not suggesting we wipe them from the mind and start again. My point is that would it be *such* a travesty that for the sake of an epic multi-Doctor extravaganza to get good, talented actors involved to give *their* take on the First, Second and Third Doctors?

Obviously, casting the Doctors' sons because they share a surname with the original actors is, as Toby says, ridiculous. That would only ever work with Christian names. In 2013 I look forward to William Fichtner as the First Doctor, Patrick Duffy as the Second and Jon Bon Jovi with big hair, ruffled shirt and a cape before he goes to change into costume to play the Third. DWM

HAVE YOUR SAY!

So now you know what Toby and Johnny have to say – but what do YOU think? Would it be fun to bring back the first three Doctors by casting new actors in the role? Or do you think that no one will ever be able to recapture the essence of Hartnell, Troughton and Pertwee's original performances? Register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

www.facebook.com/doctorwhomagazine

And why not write to *Galaxy Forum* to add your own thoughts to the debate? (See page 12.) E-mail us at *dwm@panini.co.uk*, or send us a message via Twitter. In **DWM** 439 we asked whether all those missing episodes added to the mystery, or if their loss was a cataclysmic disaster of the highest order. Unsurprisingly, most of you desperately want all those old stories back:

NEVER MIND, EH?	27%
OH MY GOOD GOD, NOOOO!!!	73%

> ‘Steven Moffat ties up all his plot strands with scary monsters, some welcome returnees, and a breathtaking non-linear narrative that keeps you guessing till the very last moment…’

TOBY HADOKE reviews *The Complete Sixth Series*

THE DWM REVIEW

PLUS! STOCKING FILLERS AND A PREVIEW OF UPCOMING RELEASES

THIS ISSUE

REVIEWS

DVD

- *The Complete Sixth Series* 75
- *The Sarah Jane Adventures: The Complete Fourth Series* 78
- *Torchwood: Miracle Day* 79

CDs

- *The Many Deaths of Jo Grant* 80
- *Serpent Crest: Aladdin Time* 80
- *The Elite* 80
- *The Scarifyers: The Magic Circle* ... 80

BOOKS

- *The Big Finish Companion: Volume 1* 81
- *The Flight of the Budgerigar* 81

COMING SOON...

DVD

- *UNIT Files* 84

CDs

- *Army of Death* 85
- *The Lost Stories: The Children of Seth* 86
- *The Companion Chronicles: Beyond the Ultimade Adventure* .. 86

The Complete Sixth Series

PICK OF THE MONTH!

BBC
DOCTOR WHO
THE COMPLETE SIXTH SERIES
12

DVD

DVD/Blu-ray 2|entertain

CONTAINS *A Christmas Carol, The Impossible Astronaut/Day of the Moon, The Curse of the Black Spot, The Doctor's Wife, The Rebel Flesh/The Almost People, A Good Man Goes to War, Let's Kill Hitler, Night Terrors, The Girl Who Waited, The God Complex, Closing Time, The Wedding of River Song* **STARRING** Matt Smith (the Doctor), Karen Gillan (Amy), Arthur Darvill (Rory) and Alex Kingston (River Song) **WRITTEN BY** Steven Moffat; Steve Thompson; Neil Gaiman; Matthew Graham; Mark Gatiss; Tom MacRae; Toby Whithouse; Gareth Roberts **DIRECTED BY** Toby Haynes; Jeremy Webb; Richard Clark; Julian Simpson; Peter Hoar; Richard Senior; Nick Hurran; Steve Hughes **FIRST BROADCAST** 25 December 2010, 23 April – 1 October 2011 **RRP** £51.05 (DVD) / £61.27 (Blu-ray)

I was worried about this. I watched the latest series of *Doctor Who* through a prism of received wisdom. As these episodes aired, the papers were full of stories about falling ratings and creative compromises. The general view was that intricacies of the series are undoubtedly clever, but the wibbly-wobbly, timey-wimey trademark of Steven Moffat weighed too heavy over a season. Those storytelling pirouettes were welcome brain food across one or two episodes, but served up over a period of several months they caused indigestion of the synapses. Television for the DVD age maybe?

The first episode in this set, the charming *A Christmas Carol*, boasts a bravura guest turn from Michael Gambon and an atmosphere so Christmassy it smells of chestnuts. Divorced from its festive home, however, the constant crossing over of existing timelines is enough to render any subsequent *Doctor Who* episode redundant. "Why can't he do that all the time then?" asked one of my kids. I didn't have an answer.

Onto the series proper. On rewatch *The Impossible Astronaut/Day of the Moon* showcases Toby Haynes' stunning evocation of place and period (Utah, Men In Black, The Oval Office), thanks to his beautiful picture composition and superbly ►

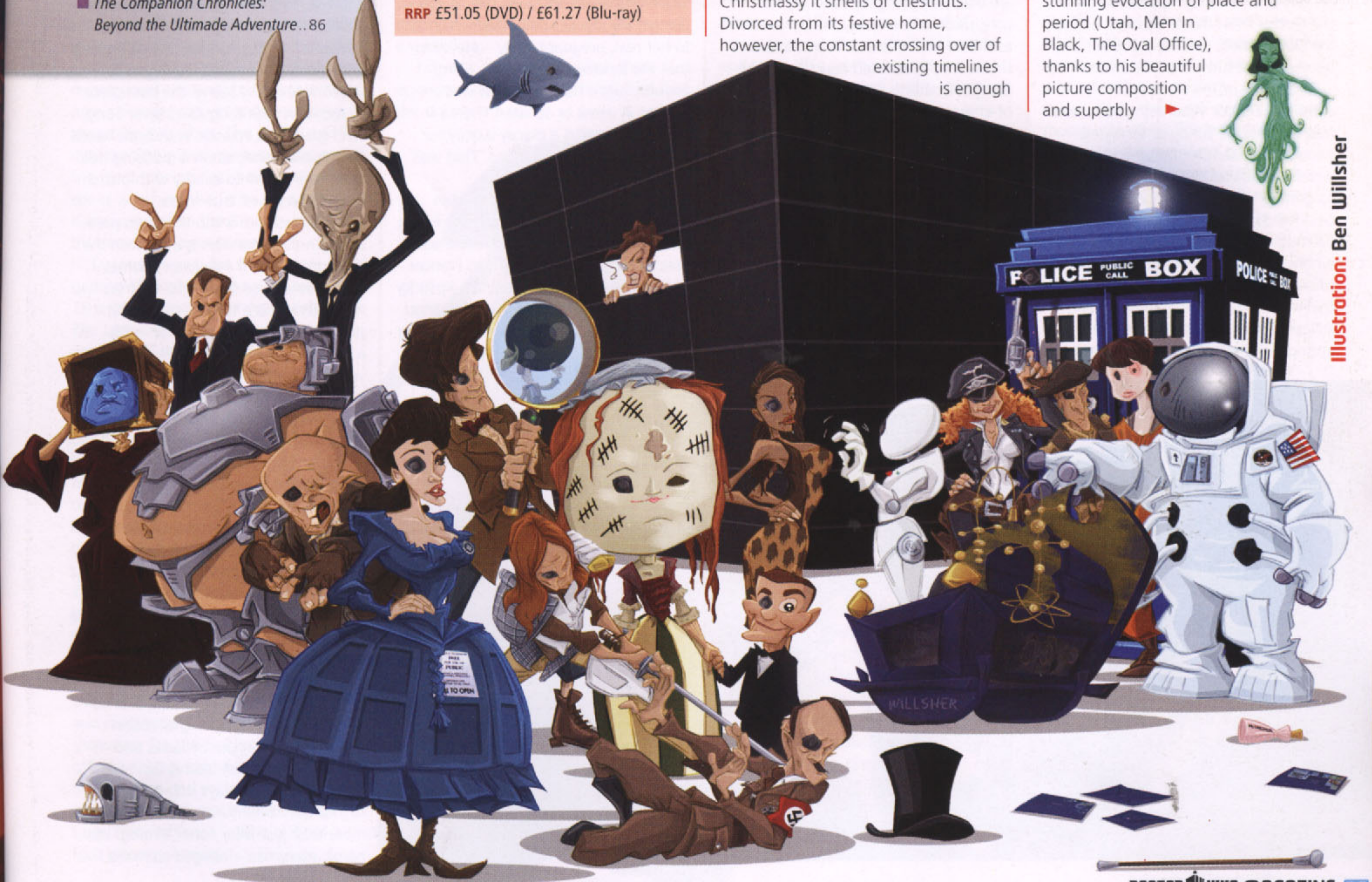


Illustration: Ben Willsher

'*Let's Kill Hitler* is the start of a run that puts paid to any notion that this is a show in the doldrums...'

rendered atmospherics. From the dusty saffron plains where the Doctor gathers his friends, to the haunting children's home with its long shadows and nightmarish wall scrawl, it is epic and claustrophobic, exciting and spooky. The Silents are a terrific creation, besuited Edvard Munch/Roswell Grey hybrids with contorting faces and rattling sound accompaniment, bewitchingly half glimpsed in the background. That they are forgotten once we turn away is a flourish typical of Moffat's genius. If I were to argue that he's the greatest writer in the show's history at finding inventive science-fiction concepts with rich storytelling possibilities and maximum potential for nightmares, they'd be Exhibit Number One.

The prosecution, however, might counter that his predilection for timey-wimey manipulation and clever structuring requires more rigour. The big, emotional slo-mo cliffhanger involving a shooting is unforgivably dismissed with a throwaway "I missed," and the Doctor abandons an imperilled little girl in 1960s America as if he's aware she's part of an overarching plot. These gripes are not to ignore the story's individual moments of brilliance though: the self-administered Silence counters etched onto our heroes' skin, River's brazen dive into the TARDIS pool, Mark Sheppard's grouchily cool Canton, and Kerry Shale's marvellous cameo as the nutty Dr Renfrew. The little girl's plaintive voice on a direct line to the President to warn him about alien infiltration is Exhibit Number Two. Ultimately the story suffers from being a vehicle for the season arc, which centres on the shocking premise that the Doctor most definitely dies. Actually the Doctor most definitely *doesn't* die, because, as it turns out, the Doctor lies.

The Curse of the Black Spot combines *Doctor Who* with pirates and fails to be either funny or terrifying enough. It is another father/son story which is resolved by us conveniently forgetting that the happy ending is bestowed upon a mass murderer and his mutinous crew of killers, none of whom has really earned redemption (though Hugh Bonneville does well with thin material). The early atmospheric stillness is the best element of the episode, but after Lee Ross' Boatswain has vanished from the story without explanation, it becomes a dull retelling of *The Doctor Dances*, albeit one with the pleasing visual of Lily Cole as an Ambulance Siren. Rory's twenty-thousandth on-screen death is well directed, with slow motion and swelling music until the reveal that... he isn't dead. Oh. Apparently the director lies as well. As does the conductor. Hmm.

The Doctor's Wife is an instant classic: funny, strange, and touching. Making Nephew an Ood, rather than whatever Neil Gaiman originally envisaged, harms to story not a jot and is the sort of cost-saving compromise the series has always had to make, no matter how much the press tried to suggest otherwise (the papers lie). Suranne Jones' personification of the TARDIS – gabbled diction, hair asunder and bedecked like a bride dragged through a hedge backwards – gives winning life to the show's most enduring 'character'. To tell a story about a man's touching relationship with his vehicle and make this non-driver cry is no mean feat, and the final scenes with Smith at one with his Heath Robinson 'er indoors, demonstrates magnificently how this batty programme makes the odd beautiful. Matt Smith manipulates the console like no other, gleefully conducting the ship's controls like a dancing Sorcerer's Apprentice. Gorgeous.

The Almost People/*The Rebel Flesh* is a curious beast. It is like the second episode was made by unstable copies of the people who made the first. A novel concept, a visually impressive setting, and a strong ensemble cast, are wasted in an unsatisfactory conclusion where everyone behaves as if they know they're in a television show. Amy's repeated rejection of the Ganger-Doctor is so blatant and out-of-character that it spells out the story's moral less subtly than an Inspector Gadget safety lesson. Having set up the idea that all life is sacrosanct, the script calls for the supporting characters to sacrifice themselves happily so long as the actor who plays them is still alive across the room. It's almost as if having two doppelgängers survive to the end would have thrown up less convenient resolutions than the script wanted, which rather undermines its pretentions to profundity. If that weren't enough the Doctor then melts a "properly scared" Amy Pond after a series of lectures about the sanctity of avatar life. I've since seen it explained by Steven Moffat, sort of satisfactorily, that while 'our' Amy's consciousness was in the Ganger's body, her mind then returned to her real, pregnant body – meaning that the Doctor wasn't really killing anyone, just a husk. But that was on Twitter. A week or so later. There's a timey-wimey and a placey-wacey for important plot clarifications. That was neither-weithery.

Mid-season climax *A Good Man Goes to War* is a terrific, exciting, funny episode that ramps up the action and sees our hero take the fight to Frances Barber's deliciously leather-clad, lipsticky Madame Kovarian, who with one snarl is proof that Russell T Davies didn't take *Doctor Who's* camp with him when he left. Like a humanised TARDIS, if you'd told me that a Welsh Sontaran Nurse and a lesbian Victorian Silurian samurai would be two of the most winning creations this year I wouldn't have believed you, so all credit to the deadpan Dan Starkey and dignified Neve McIntosh who are both excellent. Madame Vastra and Jenny are begging for a *Jago and Litefoot*-esque spin-off ('Sapphic and Steel'?). The clever reveal of River's identity via the forest people's language and the sickening twist that Amy's baby is a Ganger are Exhibits Number Three and Four.

Having the audacious *Let's Kill Hitler* bang next to that action adventure (rather than months apart) on one disc emphasises what a change in style this breezy episode is. Setting a knockabout comedy in the office of one of the most evil men in history takes some cojones, but Moffat pulls it off.

His sleight of hand is so assured that this viewer was totally banjaxed by the episode's key reveal despite the fact that Nina Toussaint-White's character was a gobby party animal whose name was Mels. I didn't even begin to put two and two together, although we do get (Exhibit Number) four in the form of The Teselecta. It is an episode of astonishing bravado that wins you over with its sheer cheek, and seems the best place to mention Alex Kingston's River Song, who grabs this episode with both hands and as ever takes us on a giddying ride from heartbreak to hilarity with gusto: one of the series' true icons.

It's the start of a run that puts paid to any notion that this is a show in the doldrums, even if every story comes with a little dose of *déjà vu* for free. *Night Terrors* is a terrific, minimalist piece which remakes *Fear Her* with a better child actor, a parent-eating wardrobe and a giant malevolent dolls' house. Mark Gatiss channels a childhood of teatime terror into an atmospheric adventure with a heart, and his vision is superbly served in the evocative photography and art direction.

These dark urban shadows find a complete contrast in the stark and clinical *The Girl Who Waited*, a showcase for Karen Gillan's superb portrayal of an Amy worn down by time and robbed of hope. It's an intelligent, mature performance: the blunt, cold, abandoned Amy sharing screen time with her sharper, warmer self, thanks to Nick Hurran's stunning direction involving a clever use of fades and picture composition. As his Girl In The Magnifying Glass stays behind to die, Arthur Darvill reinforces that he's got more than just killer comic timing. His heroic everyman – obliged to make

"Have you come to take me away?"

Dressing for the occasion: if he's going to die, the Doctor's going to bow out in style...

Rory's Choice – is very impressive here, wringing every last drop of emotion from the uncompromising denouement.

In *The God Complex*, Hurran again shows what a find he is with his woozy tracking shots along the hotel corridors flitting between black and white security camera POVs and abstract, quick cuts as the victims of the Minotaur Undead alternate between screams, grins, and the printed Praise Hims. Having the necessary exposition relayed in a scene which is all snatched reflections or shots through running water and a bulbous fish bowl epitomes the perfect symbiosis between beguiling script and abstract but comprehensible realisation. Toby Whithouse piles on the mystery and jeopardy but his characters aren't ciphers and yet another strong ensemble flourishes. The plucky and intuitive Rita's final moments are among the most moving I've seen in a lifetime spent watching the series (and Amara Karan more than holds her own against the season's bigger names).

Detractors may rue the Doctor getting all domestic again in *Closing Time* (the sequel to last year's delightful *The Lodger*) but the genius of this approach is that the more mundane the surroundings, the more oddball this Doctor is. James Corden again bounces well off our hero and amidst the adventuring there are plenty of laugh-out-loud moments ("just because I don't know the names" being the pick of a particularly strong bunch). The Doctor speaking baby makes absolute sense in terms of what we know of TARDIS translation software and is a charming conceit that allows Smith to be both loveable and melancholic. The episode is a great showcase for the Eleventh Doctor: an offbeat scamp, slightly askance at both the universe and social convention, with a haunted wisdom deep inside those busy, hooded eyes. Smith's not put a foot wrong all season.

And so it all comes to a head with a wedding – just like last year. I'm not sure the Doctor needed to marry River Song, but it seems kisses are how big moments are signified in *Doctor Who* nowadays. Having hidden the Teselecta in plain sight, Moffat again ties up most of his various strands in an action packed finale with scary monsters, some welcome returnees and a breathtaking non-linear narrative that keeps you guessing till the very last moment. Like many episodes this year, though, it isn't a story in its own right. The series should try to do new things, and the urge to spin a web of mayhem and intrigue throughout the whole season was worth indulging, but on both viewings the arc has got in the way more than it has helped.

I'm pleased that the Doctor has been rebooted as an anonymous adventurer, but too much of the drama of this season relied on characters simply being dishonest with each other and the viewer. The best lies have an element of truth in them, but some of these were barefaced. There's a difference between misdirection (which is dramatically satisfying) and dishonesty (which isn't).

So, what about the received wisdom that made me dread writing this? Was the continuing story too convoluted? No, it's pretty straightforward once the finale has played out. Is there a malaise in terms of quality? No. Behold Moffat's unparalleled ability to meld the scary and the imaginative, Michael Pickwoad's versatile, handsome production design and Murray Gold's sterling orchestrations, shifting from inspiring anthems to minimalist mood pieces, as well as a bevy of directors amongst whom, this season, there isn't a weak link.

I'd urge doubters to watch these episodes again. You might just find that the doubts are lies.

"D'you wanna buy some cheap scent?"

DVD Extras

There's a disc of cut-down *Doctor Who Confidentials*: the best episodes teach us something we never knew, and in years to come these behind-the-scenes chronicles will be invaluable. There's fun to be had watching Corden and Smith horsing around making *Closing Time* and the *Almost People* actors joshing with their doubles, whilst the technically-minded will find fascination in the explanations of the tricks of the trade. That said, surely there was more to *The Girl Who Waited* than to provide an opportunity for Karen Gillan to do *Top Gear*?

The Monster Files are nice mini-packages showcasing the creation of *The Silence*, *The Gangers*, *The Anti-Bodies*, and *The Cybermats*. If their aim is to make the viewer watch each episode with a fresh appreciation of the levels of hard work and creativity that go into the series then they are a resounding success. They're made by the *Confidential* team and I'm with the mourners of the passing of this show. I think the fans who tune in to find out how to conjure the magic are the ones whose creativity will be harnessed for the long haul. For this generation, the names 'Neill Gorton' and 'Danny Hargreaves' will be as evocative as 'Matt Irvine' and 'Jack Kine' were to mine.

These positive DVD packages occasionally have the feel of an electronic press kit, so it should be no surprise that there's nothing controversial in the commentaries. The tracks are all good fun and informative though. Along with amiable chats on *The Impossible Astronaut* and *The Almost People*, we get a delightful, enthusiastic solo turn from Neil Gaiman carrying his episode alone. Arthur Darvill and Neve McIntosh guide us through *A Good Man Goes to War* alongside star find Tim Barter (on-set VFX supervisor) who sweetly admits that he asked to be excused from the floor of his dream job when not needed for a scene, so that he wouldn't be exposed to a spoiler before broadcast. Not until the finale do we get Steven Moffat, who is a natural at this stuff, and the wonderful sound of respected actress Frances Barber recalling her thrill at appearing in a show she's a huge fan of.

We also have the *Comic Relief* snippets (timey-wimey, yaddy-waddery) the moody and welcome episode 'Prequels' (which aren't, strictly speaking, prequels) and the odd trailer, but the selling point of this release is *Night and the Doctor*. These mini-episodes muse on what our hero gets up to when everyone else is asleep. They're terrific: *Bad Night* finds the Doctor in a knockabout, fishy tale involving the Queen, and is daft but funny. *Good Night* is a touching musing on the Time Lord's busy schedule righting wrongs big and small (he does a locum shift at a busy Brixton hospital in between saving the universe). It addresses those concerns I outlined earlier about the timey-wimey business most successfully. The way the Doctor articulates the memory's propensity to cheat is a convincing explanation for ever-changing time and rewritten histories. River Song features in the segments which bookend her first night in prison and last encounter with the Doctor (before our first encounter with her). The latter is terribly moving and these four adventures are essential, not disposable in the way that their predecessors have been. The anomalous *Up all Night* is actually a teaser for *Closing Time* and so unlike the so-called 'Prequels' it ironically actually *is* a prequel, even though it's not billed as one.

This box set is a pretty good package compared to what most television series get, but I can't help missing the commentaries we used to get on every episode, the individual episode trailers, deleted scenes, video diaries and *Doctor Who at the Proms*. Perhaps these DVDs, which will sell by the bucket-load anyway, don't need quite the level of love that the show gets in other spheres. I could be diplomatic and say that because I'm spoiled elsewhere I should accept market forces' reality and declare myself entirely happy with this selection of material. But I wouldn't want you to go away thinking that the reviewer lies. **TOBY HADOKE**

The Sarah Jane Adventures: The Complete Fourth Series

DVD/Blu-ray 2|entertain

STARRING Elisabeth Sladen (Sarah Jane), Daniel Anthony (Clyde), Anjli Mohindra (Rani), Tommy Knight (Luke), Alexander Armstrong (Mr Smith) and John Leeson (K9)
WRITTEN BY Joseph Lidster, Phil Ford, Russell T Davies, Gareth Roberts, Rupert Laight and Clayton Hickman
DIRECTED BY Joss Agnew, Ashley Way
FIRST BROADCAST 11 October – 16 November 2010
RRP £20.42 (DVD) / £25.52 (Blu-ray)

Elisabeth Sladen: Sarah Jane Smith.

BBC DVD
The Sarah Jane Adventures
The Complete Fourth Series
PG
2

DVD Extras

It seems odd to discuss the Extras first, but then again, it's odd for this series to have any DVD extras worth mentioning. But this box set, well... it only comes with *Pyramids of bloody Mars*! Whoever decided upon this should be knighted immediately. Modern viewers are supposed to be incapable of coping with something that doesn't boast CGI, references to *EastEnders* and snogging. Well my brood watched this and didn't bat an eyelid. The youngest hid and said he was scared. Healthy, containable, conquerable fear is A Good Thing, and never did me any harm (quiet at the back). The eldest grinned with guilty pleasure at the rather gruesome death of Ibrahim Namin as if he was watching something he shouldn't. The middle one just watched transfixed. They took an old Doctor in their stride and enjoyed watching Sarah Jane from all those years ago adventuring in a terrific showcase for her undeniable charms. There she was, dancing about the TARDIS and ribbing the grouchy Time Lord, hiding in abject fear in the crunchy undergrowth whilst stalked by Egyptian mummies, and being both scared and brave at the same time (which is what won her the role in the first place). With its small but well-chosen cast, its showcase villain and comparatively minimal but well placed and convincing effects, its shared DNA with *The Sarah Jane Adventures* and the current incarnation of *Doctor Who* is never in doubt. It's even got a fez.

The Episodes

"I think I can go on forever."

Elisabeth Sladen died this year. Those words still look wrong as I type them.

She was still on the telly. When I first watched the contents of this box set I had all the time in the world with her. There they were, recorded on my set-top box, the latest episodes of a show for which another half season was already in the can. A thrill for kids, a guilty pleasure for adults, a ratings success. Oh, there'd be plenty more where they came from.

And then Elisabeth Sladen *died*.

And so the episodes on this DVD take on a whole new significance. Sadly, the resonant themes across these adventures seem prescient considering the events that followed. The stories seem geared to prepare us to face up to loss and appreciate the precious moments we have with people we love.

> 'Sadly, the resonant themes across these adventures seem prescient in hindsight...'

"It'll seem strange not being with them."

The opening adventure, *The Nightmare Man*, taps our primal dread of nightmares. Joseph Lidster's script hits the ground running with a portentous video diary promising the end of the world before a knowing post-titles mini adventure. Mother and son discuss domestic issues whilst contending with an alien menace which is resolved with an explosion of goo that coats our cast. The latter is a trope so knowingly replayed it bypasses its blatant childishness and to skirt on the verges on the genius.

The frivolity dissolves pretty quickly; this is, after all, the adventure in which boy genius Luke gets sent packing to university. Clyde throws a security blanket of bolshiness around himself, stating that Luke "needs to get used to us not being around." Oh yes, sudden departures just hurt too much. Before his heroic return at the end of the series Luke pops up now and again via video link, but whilst he was no Adric, a synthetically-produced alien brainbox is inevitably going to be stiffer than his perky mates so his sabbatical isn't too keenly felt. Much as all the mother/son stuff makes us adults well-up or nod with approval that the show is highlighting teenage issues, all the kids really care about is the explosions, aliens and jokes.

The story proper is terrific, and it's astonishing just how creepily this is presented. Director Joss Agnew doesn't flinch with his bleak depiction of the horrific nature of subconscious imaginings bred from fear of loneliness and the pain of teenage self-doubt. The nightmare vision of a grotesque, dead-eyed parody of the school disco is particularly alarming: no more so that when infested by Julian Bleach's eponymous villain. He's an extraordinary creation with the aspect of a malevolent clown from the Underworld: a slumber vampire with a voice carved from pure Halloween. It's difficult to imagine this horrific creation presented any differently in the parent series.

"My mission is terminated."

The Vault of Secrets contains the most child-friendly (or perhaps adult unfriendly, I'm not sure) material. The broad comedy of Gita and Haresh's visit to BURPSS brings with it a cloud of gags that seep out as frequently as possible, and keep repeating. Angus Wright does good work as teatime Terminator Mr Dread, even if this homage sometimes wavers perilously close to blatant theft. Still, we adults enjoy the references, whilst the kids are none the wiser, laugh at the gags and enjoy the laser hands. There could have been more of an emotional wrench at his sacrifice, but he's rather coldly cajoled into it by our heroes, whose empathy for former abductee Ocean Waters is also a tad wanting. Mark Goldthorp's Androvax gets a deservedly meaty role, though it's fair to say the regulars aren't at their best when infested by the body-hopping alien. In fact, Mina Anwar, usually relied on to submit the least subtle comedy moments, fares best in this department, lending her stricken alien an air of feral desperation. Phil Ford's script admirably rejects straightforward goodie/baddie morality for something more complex and it is fitting that Androvax lives to fight another day.

"The universe feels darker tonight."

One of Elisabeth Sladen's great strengths as an actress was that, throughout her time on CBBC, she never begged for approval by acting overly mumsy or zany. In *Death of the Doctor*, Sarah Jane treats news of the Time Lord's death with the same prickly resistance she'd give an alien invasion. Russell T Davies' peppy script hits the ground running with a military incursion into Bannerman Road and a dramatic announcement than unleashes an outbreak of the emotional drama he is famed for. A brief, touching moment between Rani and her Dad emphasises that we will all, one day, lose someone special and that we should grasp them tight while we can. It's not a mawkish wake of an adventure though – you can almost hear Davies guffawing as he types out the machinations of his evil space vultures and their dominatrix UNIT cohort. He is fluent in Matt Smith's Doctor, who takes everything a different timeslot throws at him in his ungainly but determined stride. There are also

Old friends reunited in *The Sarah Jane Adventures*.

plenty of references decipherable only by people way too old to be watching this show (guilty as charged), especially at the end when Sarah runs through the fates of some of the Doctor's other former travellers. It seems he instils a crusading spirit into all of his followers, and one can only hope that Sarah simply forgot to mention Melanie Bush's feminist vegan CND collective and Dodo's marriage to Swampy. The description of a married Ian and Barbara who never age sums up the Davies approach to science-fiction perfectly – why flex the logic muscles when you can tug the emotional heartstrings? It seems entirely right in this context in a way it sometimes didn't in a drama aimed at more 'grown-up' (or should that be cynical?) viewers.

There's one companion, of course, who we do more than hear about. The reintroduction of Jo Grant as a multi-sprogged grandmother who has handcuffed herself to Robert Mugabe is a delightful and absolutely believable continuation of a character Katy Manning clearly hasn't forgotten how to play. A character, lest we forget, who was last seen on television in 1973. That's before I was born. Have we older fans assimilated this yet? Isn't this the sort of thing we'd once have yearned for years ago but despised ourselves for so doing, fearful that it'd be too cliquey? A nod that would alienate the casual or juvenile viewer: a nod, or maybe even a fan wink? Well, the young fans of my acquaintance took it in their stride and loved the batty lady without any prior knowledge of her.

"Sarah Jane, you're the best thing that ever happened to us."

The Empty Planet succeeds despite having minimum access to its lead actress. That's because Gareth Roberts knows how to brew a perfect mix of drama and comedy, and the production team renders his abandoned Earth brilliantly. There is a pair of terrific chunky robots clomping about and the clever misdirection due to the phraseology of their search for a 'son and heir' is a witty flourish. It's trump card however, is that it showcases Daniel Anthony and Anjli Mohindra. She is adept at propelling the drama by injecting explanatory dialogue with requisite energy and provides some welcome unfettered emotion to scenes of familial interaction. He's been the *de facto* lead on more than one occasion, refusing to over-egg the comedy (he's never as broad as some far more experienced actors who have popped up in the show) and really plucky with the dramatic stuff. An actor this natural and charismatic deserves a bright future. Watching the two of them undergo an unrequited love story has been one of the joys as the series has developed, and the looks of joy mixed with alarm as they contemplate being a latterday Adam and Eve, or even Harry and Sally, are desperately sweet.

"She inspired so many people."

Rupert Laight's *Lost In Time* introduces us to Cyril Nri's celestial shopkeeper, whose role is largely to enunciate the drama at his parrot Captain. He has a nifty line in elemental hand gestures, a natty costume and wastes precious little time dispatching our heroes into three different time periods. Laight distils essence of pure Sydney Newman into his intelligent script, giving us historical settings that entertain and educate in equal measure. Each setting gets its own colour palette and atmosphere. Rani provides solace for a doomed Lady Jane Grey, given dignified life by actress Amber Beattie, in a touching strand that shows that whilst death is inevitable it is possible to take hope from it. George's pluck is necessarily feistier and more belligerent than Jane's, and Richard Wister provides an equally well-performed sidekick for Clyde as he tackles the German invaders. Having a young black man from the twenty-first century emphasising his Britishness in the face of oppression is as stark a repudiation of Nazism as one could hope for on children's television. Elisabeth Sladen gives a beautifully-judged turn in her very episode of *Sapphire and Steel*, in an adventure that shows our characters just how alive the past and its inhabitants can be to us.

"Sarah Jane makes you happy."

The final story broadcast while Elisabeth Sladen was still alive has a gut-wrenchingly appropriate title: *Goodbye, Sarah Jane Smith*. It boasts another sharp script (Roberts again, with former **DWM** editor Clayton Hickman) that is both funny and moving, and shows Sarah Jane trying to protect those she loves by hiding her illness from them. When she disappears from their lives, their world is turned upside down. It confronts the issue of age and encroaching infirmity by employing the imaginative device of a gluttonous alien who leeches who exploits our heroine's vulnerability and self-doubt. Julie Graham feasts on the scenery as well as the star to glorious effect. Daniel Anthony excels again, and Clyde's near death experience out in space showcases his ability to be... well, scared and brave at the same time. He's clearly learnt from the best.

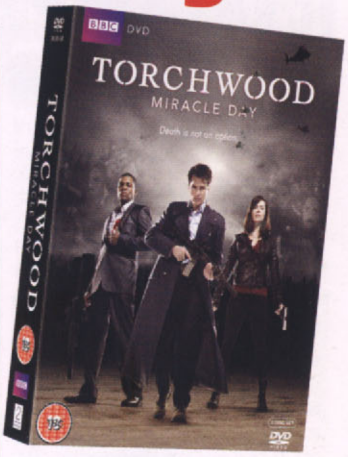
We end the season as we began: the gang all together, a variation on the goo-splurge (Clyde still gets it, of course) and Sarah Jane embracing adventure with the same gusto as she did in *Pyramids of Mars* all those years ago.

"No-one's irreplaceable," she muses earlier in the adventure. I beg to differ. **TOBY HADOKE**

Torchwood: Miracle Day

DVD/Blu-ray 2|entertain

STARRING John Barrowman (Captain Jack), Eve Myles (Gwen Cooper), Mekhi Phifer (Rex Matheson), Alexa Havins (Esther Drummond), Kai Owen (Rhys Williams), Bill Pullman (Oswald Danes), Lauren Ambrose (Jilly Kitzinger), Arlene Tur (Vera Juarez)
WRITTEN BY Russell T Davies, Doris Egan, Jane Espenson, Jim Gray, John Shiban, Ryan Scott, John Fay
DIRECTED BY Bharat Nalluri, Billy Gierhart, Guy Ferland, Gwyneth Horder-Payton
FIRST BROADCAST 14 July – 15 September 2011
RRP £61.27 (DVD) / £66.37 (Blu-ray)



You wake up one day and, suddenly, no-one's dropping dead anymore. That won't instil a sense of urgency in anyone. US dramas often unfold over many more weeks, but of all the stories ever told by *Doctor Who* and its spin-offs, *Miracle Day* – at a mere *ten hours* – is by far the longest. As July rolled around to September, we were still waiting, desperate to find out what was keeping apparent fatalities in the land of the living. Well, now you can grab the DVD (or Blu-ray – there's posh), sit down and comfortably watch the whole thing over the space of a week, should you wish.

The pace is a still a slight problem. As a concession to the impatient a shocking revelation has been scheduled for halfway through our *Miracle* marathon. But having pored over Phi Corps schematics, speculated about the mysterious 'Modules' and been shown around what are clearly death camps, the big reveal isn't as surprising as it might be. Predictable or not, however, it still packs a stomach-churning punch, perhaps even more so for the prosaic way in which it's related by Gwen. They're not killing the should-be-dead in 'furnaces' or 'incinerators'. "Jack!" she gasps. "They built *ovens*!" And then she blows the place sky high and is out of there before you can say 'popty ping'.

It's Gwen Cooper and her beguiling turn of phrase that make *Torchwood*; she is the very essence of it. She has the trappings of cool, but is often a hair's breadth from being utterly hopeless. Regardless, in years gone by, she saved the day on a week-by-week basis, while juggling the demands of a big strapping Welsh bloke. ("She's a beacon for working women the world over!" hoorays executive producer Julie Gardner on the DVD extras). Both Gwen and Torchwood maintain a tenuous link back to *Doctor Who* because, like the show that spawned then, they're ever-so-slightly silly, and yet ultimately invincible.

Which, frankly, is why the marvellous Dr Vera Juarez had it coming. She was too competent and professional to be properly integrated into the gang. When she dies in one of Phi Corps' cookers, it does feel like Torchwood's chances of saving the day go up in smoke with her. Meanwhile, new recruit Rex Matheson, and his fragile sidekick Esther Drummond, are both sufficiently blundering and rough around the edges. Their ingenuity eventually saves the day, but they win through by dogged persistence, rather than being dull, commonplace heroes.

The big explanation, when it finally comes, is a good one. With all episodes fresh in your mind, you can start to piece things together. We discover what the Families did with Jack's blood; it becomes clear why someone wanted to kill him over the Altantic; and you can frame some theories about Phi Corps' strategy concerning Oswald Danes (my money's on misdirection). And then, to top it all, *Miracle Day*'s other great villain – the silkily unprincipled Jilly Kitzinger – has a hilarious scrap with Gwen Cooper. Great fun.

DVD Extras

All ten episodes on these discs feature short introductions – John Barrowman bursting with glee, while writer Russell T Davies summarises what he hopes to have achieved. Davies also provides an insightful commentary track, sifting through the decisions and compromises made during production. In Episode 1 he regrets the loss of a scene that showed the impact of the Miracle on the world at large, and in Episode 10 he comes up with an alternative sequence of events that would have increased the tension. Works of art: never finished, only abandoned.

Other supporting material takes us behind the scenes: from unused takes, to the actors reflecting on their roles and the effects team walking us through their own miracles. Also included is the Motion Comic *Web of Lies*, which weaves an alternative storyline around the events of the series. The style of animation and short episodes won't be to everyone's taste, but much like the whole package, it's full of energy and drama. **RICHARD ATKINSON**

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
THE MANY DEATHS OF JO GRANT
THE COMPANION CHRONICLES

The Many Deaths of Jo Grant

AUDIO READING Big Finish
WRITTEN BY Mark Wright and Cavan Scott
PERFORMED BY Katy Manning
FEATURING The Third Doctor, Jo Grant
RRP £8.99 (CD), £7.99 (download)

This *Companion Chronicle* addresses head on an issue that was skirted over on TV: what happens to UNIT when the Doctor gets his freedom back? As the story opens, the Doctor is missing, on a jaunt in the TARDIS, leaving the Brigadier to deal with an outbreak of alien fungus that's consuming Big Ben. In a moment of melancholy, the Brigadier bitterly reflects that the Doctor has gone forever; that he's left Earth to the mercy of the alien hordes, and life will never be the same. But he's reckoned without Jo Grant, ever faithful, believing completely in the Doctor. She can't accept that her Doctor won't return – and she's right.

The Many Deaths of Jo Grant is all about Jo's love for the Doctor – dress it up however you like, she adores him. And who can blame her. Any man who can pull off a velvet jacket, cape and Margaret Rutherford hairdo and still turn on Toyah Wilcox ticks all my boxes as well. Writers Mark Wright and Cavan Scott seem to have taken specific inspiration from Jo's reckless self-sacrifice in *The Dæmons*, and replay that moment here, as a symbol of Jo's courage and love. Sadly, other parties have also noted this behaviour, and chosen to exploit it – again and again, hence the play's title.

At the moment of her death – of all her deaths – Jo is haunted by the figure of an impossible astronaut, but this time one who seems to beckon her to the next life rather than send her to it. And weirdly, each time she dies, she wakes up somewhere else – a colony in space, a weird spacecraft – and encounters the same man. It's a neat premise, one that would fit well into a 45-minute TV episode, and the writers do it decent justice here. Sadly, the resolution is just too similar to several recent Big Finish audios for this play to work as well as it might, and as such, despite many moments to treasure, *The Many Deaths of Jo Grant* doesn't have the impact it should.
MATT MICHAEL

Serpent Crest: Aladdin Time

AUDIO DRAMA AudioGO
WRITTEN BY Paul Magrs
STARRING Tom Baker (the Fourth Doctor), Susan Jameson (Mrs Wibbsey), Andrew Sachs (Scarf), Terrence Hardiman (Gryphon)
RRP £10.20 (CD), £6.79 (download)

STARRING TOM BAKER
DOCTOR WHO
ALADDIN TIME
PAUL MAGRS
SERPENT CREST
EXCLUSIVE AUDIO ADVENTURE

Serpent Crest started out with lots of mystery and excitement but wobbled at the end of its second story with the sudden introduction of a *Harry Potter*-ish flying, fire-breathing dragon, which just seemed out of place and, well... a little bit silly. This wobble continues with this third instalment, that switches the Doctor (Tom Baker) and Mrs Wibbsey's (Susan Jameson) mission, hitherto to locate the Skishtari egg – a deadly lifeform that the Doctor is determined should never hatch – to a bizarre retelling of the Aladdin story that is somehow taking place inside the egg.

The best parts are early on. In some Arabian palace, a young girl, Scheherazade (Sophie Ward) is brought before her King. To stave off her execution, she starts to spin her story about Aladdin, now revised to include the Doctor and Wibbsey as new finds amongst the treasure. Narration is an underused device in *Doctor Who*, but here, with considered delivery and honeyed voice, Ward reels you into believing you're on the verge of something truly magical. That, however, is rather the problem.

Scheherazade is in complete control of her story – what she says goes. Magic, though, is not a natural bedfellow of *Doctor Who*, and as the fantastical situations rack up, it cuts away at the drama. "This is fairytale logic," says the Doctor, and he's not wrong. When the Doctor falls into a rocky crevasse, it's hard to make it count for anything when he's saved by his scarf – not by it snaring on a rock or anything but by it coming to life and slithering down to him like some woolly snake, chatting away as it does with the voice of Andrew Sachs.

Like the previous story, *Aladdin Time* features two familiar voices from the first adventure in the series, *Tsar Wars*. Alex (Guy Harvey) and Boolin (Simon Shepherd) pop up with different names, this time as Aladdin and his evil

The Elite

AUDIO DRAMA Big Finish
WRITTEN BY Barbara Clegg and John Dorney
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa)
ALSO STARRING Joe Coen (Aubron), Ryan Sampson (Thane)
RRP £14.99 (CD), £12.99 (download)

The third series of *Lost Stories* – the episodes that never made it from script to screen – begins with this provocative, expectation-confounding play by Barbara Clegg and John Dorney. And it's a winner right from the off, nailing Season 20 with a genuinely funny opening scene in which the Fifth Doctor and Nyssa readjust to life with Tegan, and the Doctor admits his less-than-wholehearted enthusiasm at her return. But look at it from Tegan's point of view – one minute she's on holiday in Amsterdam, the next the TARDIS has gone wrong again and is forced to make an emergency landing in a domed city. Worse, it's a city ruled by crusaders, soldiers of the Church, where the Elite hold the reins of power, and the High Priest watches all from his cathedral. An alien High Priest who is manipulating this whole society for his own, malevolent ends.

Given that it was written about 30 years ago, in many ways *The Elite* is surprisingly modern; rather more full-bodied and robust than some of the Fifth Doctor's more diaphanous TV adventures, and – with its overtones especially of *The Long Game* – playing more like a 21st Century episode. It's hard to say how much of this is down to the influence of Dorney, and what was always there in Clegg's original. On the basis of *Enlightenment*, it's possible to see Clegg's fascination with the way ruling elites manipulate their followers; how good people can be turned bad, and how the freedom the Doctor offers is so much more powerful than blind obedience.

In any case, the production authentically strives for the tone of 1983 and the 20th anniversary series, complete with (no, not) the Mind Probe, references to classic monsters and music that's clearly inspired by Paddy Kingsland giving a real contemporary sound. But the script is written for a modern sensibility, with a lengthy exposition sequence in Part Two – which in the 1980s would surely have been one or two long scenes – told through rapid cutting between Tegan's encounter with the rebel freedom fighters and the Doctor's own interrogation by the crusader general.

That this strange blend works as well as it does probably says a lot about Clegg's own storytelling skills. She drops in themes of eugenics, mass manipulation and the dangers of organised religion – the same ideas Russell T Davies explored 25 years later in *Bad Wolf* – and, if the cliffhangers are hers, then they're as powerful as that first episode game-changer in *Enlightenment*. The second episode concludes brilliantly; the third is transcendent, even if it does push the boundaries of credibility.
After that, the fourth episode is,

The Scarifyers: The Magic Circle

AUDIO DRAMA Cosmic Hobo
WRITTEN BY Simon Barnard and Paul Morris
STARRING David Warner (Harry Crow), Terry Molloy (Professor Dunning)
ALSO STARRING Stephen Thorne (Billy Banter), Ewan Bailey (Montague Blake), Lizzie Roper (Iris Binns),
RRP £11.99 (CD), £8.99 (download)

DAVID WARNER TERRY MOLLOY
The SCARIFYERS
THE MAGIC CIRCLE

The absence of Nick Courtney is a terrible thing. In *The Wedding of River Song* it was the Brig's death that finally made the Doctor realise that time waits for no man, not even him. I mention this because although the Brigadier played no part in this audio series, Nick Courtney's Lionheart – a character as fundamentally decent as the Brigadier, and the great man himself – clearly did. And *The Magic Circle* is all about the absence of Lionheart.

I have an admission to make – I hadn't listened to *The Scarifyers* before this release. But having done so (and with a bit of supplemental research), I feel like I know these characters. Of course, that's easy in the case of David Warner's Harry Crow, who makes his first appearance here. He's a grizzled old police sergeant, straight from stock but, thanks to Warner's effortless performance, entirely convincing. However, Professor Dunning, a timid, almost Gibbis-like mouse of a man, beautifully played by Terry Molloy, is so pungent that I can still hear his voice in my head, twittering about satanic girl scouts and black magic sacrifices.

The plot concerns a series of murders of retired members of the magic circle: murders which paused employer the Magician respectively. Naturally the surprise isn't as great this time. Neither does it help that the characters are everything you expect them to be.

In *The Broken Crown*, Harvey was excellent as Rector's ward Andrew, the mysterious boy in the paper mask, but as Aladdin he's largely just fulfilling a familiar role with nothing more required of him than finding a lamp. It's as if, having chosen Aladdin, writer Magrs feels somehow boxed in by it and, try as he might, he's unable to turn it into anything other than a straightforward re-tread.

Fourth Doctor fans won't find anything like *Aladdin Time* in the rest of his era – in principal a good thing. I'm sure no-one at AudioGO are in this just to repeat the classics, but even in the most fantastic stories, some level of believability is key, and any story that goes without it does so at its peril. **VANESSA BISHOP**

DOCTOR WHO
THE LOST STORIES
PETER DAVISON, JANET FIELDING & SARAH SUTTON IN
THE ELITE
BY BARBARA CLEGG & JOHN DORNEY
FOUND AT LAST...
FULL CAST AUDIO DRAMA

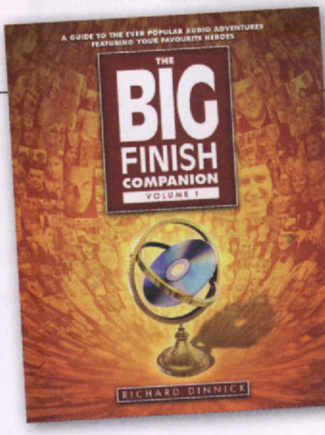
however well done, almost cursory: a clearing up after the main event. Following its mid-story peaks, *The Elite* tends to peter out, lacking the magnificent punchline of *Enlightenment*. In many ways, it feels like a companion piece to last month's *The Silver Turk*: both explore monsters brought down to a relatively primitive planet, seeking to change the world to suit themselves rather than adapting, and with the human capacity for monstrousness the greatest danger of all. And if it's not quite as powerful as *The Silver Turk*, this is nevertheless an engrossing, brilliant addition to the range. **MATT MICHAEL**

when the only suspect, himself a magician, vanished from a locked room. It's the kind of case Jago and Litefoot might have taken, and although *The Magic Circle* has similar musty, Hammer Horror overtones, it's much more like one of those slightly tongue-in-cheek Amicus movies, the whole thing played in a deliberately whimsical style which begins to get a bit too twee.

What saves it from entirely cloying whimsy are the uniformly lovely performances from the likes of David Benson as David Devant, and a climax that addresses the disappearance of Lionheart with the right balance of sentiment and gravity. On that basis, not only would I look out for future plays, but also re-visit past ones. I'd like to meet this Lionheart chap myself… **MATT MICHAEL**

The Big Finish Companion: Volume One

HARDBACK Big Finish
WRITTEN BY Richard Dinnick
AVAILABLE FROM *bigfinish.com*
RRP £25.00


A GUIDE TO THE EVER POPULAR AUDIO ADVENTURES FEATURING YOUR FAVOURITE HEROES
THE BIG FINISH COMPANION
VOLUME I
RICHARD DINNICK

It's easy to lose sight of what an enormous part of the *Doctor Who* story Big Finish has become: it has released more audio stories than there have been television adventures. And that's before you start counting the spin-offs – all of which are touched on in this first volume of a companion to the company's prodigious output. But, as Richard Dinnick takes us on a journey through the first 100-odd plays, you're reminded that not only has Big Finish given a new lease of life to the first eight Doctors, but has also added its own unforgettable contributions – including new companions like Charley Pollard, Evelyn Smythe, and the fabulous Lucie Miller.

Not least of those contributions are the television episodes that have been inspired by or adapted from the audios – chiefly *Dalek* (based on Robert Shearman's *Jubilee*), and *Rise of the Cybermen* (from Marc Platt's *Spare Parts*). And lest you think that the relationship has been one way, this book's production notes make it clear how much the TV show's revival in 2005 has influenced Big Finish, both commercially and creatively. For example, what is arguably the company's finest achievement – the New Eighth Doctor Adventures – was commissioned by BBC Radio on the back of the TV series' return, and Lucie Miller conceived as a northern contrast to the sarf-east 'street' Rose Tyler.

One of the strengths of this book is the candour of Big Finish's main players when discussing these decisions. Gary Russell's pithy insights into the production of the early plays show a charming self-criticism, admitting, for instance, that the Divergent Universe arc was a mistake. You end up flicking through looking for these asides, pausing to ponder over cryptic revelations like, "This was the first *Doctor Who* story recorded at the Skylight Studios, after the new management of Nu Groove decided they no longer wanted Big Finish as a client." Why? The imagination runs wild with images of appalled studio execs coaxing Nick Briggs, dressed only in a Dalek Sec voice changer, out of a barricaded sound booth.

Split into sections devoted to different ranges – predominantly the first 75 'main range' audios – you get a brief synopsis, trivia and behind-the-scenes information for each release. While less in-depth than 2004's *The Inside Story*, this is inevitably more up-to-date; and, in also covering the *Sapphire & Steel*, *Sherlock Holmes* and *Robin Hood* plays, it's a broader summary of Big Finish's output. There are also profiles of the new audio companions, most of which include short interviews with the relevant actors. Be mindful, though, that these contain the full history of these characters – spoilers!

The book's not without errors (the Fifth Doctor play *Red Dawn* is clearly not set just after the Sixth Doctor story *Whispers of Terror*), but then, as it reminds us, neither are the plays – audio equivalents of Sutekh's hand, like a mis-timed line in *Sword of Orion*, are pointed out with merciless clarity; and given that Big Finish have given us at least one *Doctor Who* story every month for 10 years, it's hard to be harsh. Long may they continue, and roll on Volume Two. **MATT MICHAEL**

The Flight of the Budgerigar

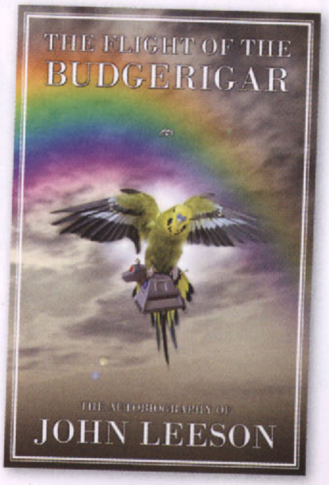
AUTOBIOGRAPHY
Hirst Publishing
WRITTEN BY John Leeson
AVAILABLE FROM *hirstpublishing.com*
RRP £9.99

> **'Leeson avoids tales about K9 breaking down to focus on much more interesting stories.'**

The odd title of this autobiography derives from Leeson's days at drama school RADA where, amongst the obvious star quality of some of his contemporaries – Anthony Hopkins was one – he felt like a budgerigar among soaring eagles. This modest, self-effacing attitude characterises the book as a whole. Leeson doesn't believe his life to be any more interesting than anyone else's and confesses a large part of his writing comes from the desire to explain himself to himself. This charming manner is all very well – but in 1977, Leeson became the voice of K9 and to *Doctor Who* fans that's pretty significant stuff.

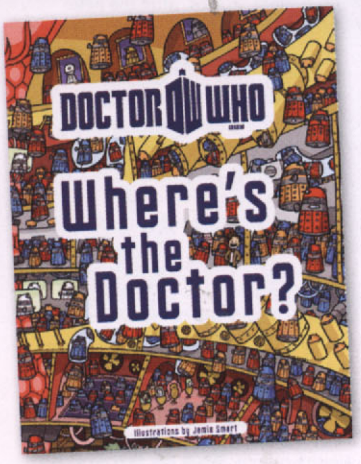
Leeson avoids all the well-worn tales about the K9 prop breaking down to focus instead on much more interesting stories. Here, then, is the chance encounter in his local pub that led to him being offered the part in the first place; his thoughts on scripts and his fellow performers; and of stories about *The Stones of Blood* guest star Beatrix Lehmann, and of Tom Baker and Lalla Ward popping round for dinner, of which he remembers them playing a great deal of footsie under the table.

Leeson famously joined in at rehearsals by scuffing around on all fours, but after two years decided to move on and find other work, a period he now recalls as the busiest in his acting career. By the end of 1980, however, he was back to see K9 depart the series and embarking on what, over the years, would prove to be the first of many reprisals – *K9 and Company* (1981), *School Reunion* (2006), *The Sarah Jane Adventures* (2007-11) and the 26-part Australian series *K9* (2010). He skips over the final entry in this list with perhaps tellingly little comment other than disappointment that all his lines were recorded in a tiny studio in Soho.



Leeson has thought hard about K9. At one point he compares the Doctor/K9 relationship to King Lear and his Fool, and at another, wonders how much all that rehearsal time, crouched down by the side of Tom Baker, has subconsciously influenced the loyalty he feels towards Baker's portrayal – the unmistakeable relationship of "any dog towards his master". The book also rejoices in the telling of some good stories – one shining example, concerning the very late arrival of Tom Baker to rehearsals one day, ends in the most gloriously over-the-top line, disarmingly delivered by the man himself.

Of course, *The Flight of the Budgerigar* isn't just *Doctor Who*. Leeson's career has been varied – *Blake's 7*, undercover prankster with Jeremy Beadle, the original Bungle on *Rainbow* and a whole raft of classic sitcoms including *Dad's Army* and *'Allo 'Allo*. No glittering Oscar for playing Hannibal Lecter, it's true, but what's that compared to being *Doctor Who*'s dog, and all the love and affection that that has inspired? **VANESSA BISHOP**



Where's the Doctor?

BOOK BBC Children's Books
ILLUSTRATIONS BY Jamie Smart

When the talented designers of BBC Wales sat down to create the imposing interiors of a Dalek Battle Cruiser or a Cyberfactory, I doubt that many thought that one day their impressive work would end up as the background in a *Where's Wally?*-style *Doctor Who* book, and amusingly furnished with all sorts of extra details – two Cybermen taking tea, an ice-cream parlour and – I kid you not – a Dalek swimming pool.

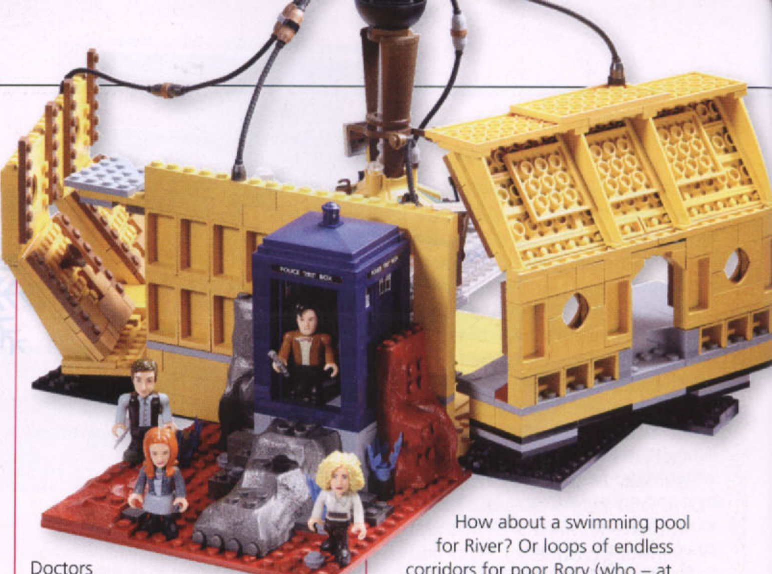
Illustrated by Jamie Smart, this book offers 12 intricate and colourful environments in which to find the Doctor, Amy, Rory and the TARDIS, and a trickier 'spotter's list' of things to find at the back – a Rutan spy with binoculars hiding out in Sontaran Boot Camp, and in the Underhenge, the rather existentialist 'Roman thinking about potatoes'.

Unlike the *Top Gear* adaptation of this format, *Where's the Stig?*, the *Doctor Who* version has been clearly bracketed as a children's book. Be that as it may, though, it's still inherently charming. It's Smart's humour that really sells it. In *Judoon on the Moon*, we have a queue for 'Horn filing', three Judoon sporting policemen's helmets and a First Aid Centre with a Judoon nurse in red lipstick; in the *Adipose Nursery Ship*, a soft play area and a TV room showing *Torchwood*; while on the coast of an imagined Raxacoricofallapatorius, a Slitheen breaks wind in the water while another orders 'Fish, chips, no vinegar'.

The Byzantium Forest offers hundreds of Weeping Angels while the a crowded view of the Saturnynians' underwater city includes one of the creatures from *The Vampires of Venice* wittily draped in a Dracula cape.

The *piece de resistance*, however, is the aforementioned *Cyberfactory*, – almost impossible to find anything you're actually looking for but awash with hundreds of visual gags and some very unlikely Cybermen, my favourite being the tubby one tucking into a bag of chips. **VANESSA BISHOP**

Building Construction Sets



While *Star Wars*, *Indiana Jones* and *Batman* have been a part of the Lego world for some time, *Doctor Who* is, sadly, not a franchise that those Danish brick-builders have shown any interest in. So it's fallen to Character, the BBC's main toy license-holder in the UK, to develop something that is 'collectable, constructable, compatible'. So, while I have to make it clear that this *isn't* actually Lego, it should work with any similar nobbly-brick-based construction kit of that scale and style.

Your entry-level pack is a bit of a gamble: solo random figures that come in sealed packs for under £2, so if you're looking for a Dalek or Cyberman, give the wrapper a good feel first. The joy of potentially finding one of the rare figures (an Eleventh Doctor in football kit, perhaps) might wane when a Smiler pops its head out of the wrapper. But fear not, for Character has also produced army-building packs, so you can amass troops of Daleks, Cybermen and even Weeping Angels. There's also an eleven Doctors box-set of mini-figures mirroring the costume selections of the 5" range's showpiece set from 2010.

Two mid-range sets – The Dalek Progenitor room and *The Time of the Angels* archway – come in at just under a tenner, while a Cyberman conversion chamber will set you back £19.99 and a head-spinningly exciting Dalek factory is just £30. Top of the range is the interior to the Doctor's trusty ship. The TARDIS console might seem an obvious choice, but this is where the 'compatible' aspect really comes into its own. There are plenty of locations within the Doctor's craft that have been mentioned but never seen. How about a swimming pool for River? Or loops of endless corridors for poor Rory (who – at long last – is presented here in toy form for the first time).

Construction kits like this have long proven their worth. To have something like this within the *Doctor Who* world is nothing short of inspirational. One day, as we catch our first glimpse of the Nineteenth Doctor's new TARDIS console, it's entirely possible its designer will admit to having started out in his or her chosen field by building their own TARDIS engine room from Character Construction bricks. This is certainly my recommendation for the best toy of 2011 – and it might well be the single most important *Doctor Who* toy range ever...! **JIM SANGSTER**

Action Figures

Monsters! They are an essential ingredient of *Doctor Who*, past and present. The toy Silents, as realised by Character, are every bit as creepy as they are on television. The two variants are both worth buying – one with its cadaverous blank stare, the other with its deadly yawn. If you have the option though, a re-release of the figures includes little blue 'electricity' sparks.

The figures from *The Doctor's Wife* are perhaps a little less inspiring. Without Suranne Jones' manic performance, Idris is just a lady in a frock. I'm not sure whether Uncle really works as a toy either; even with his swappable heads and weird gun-staff-thing. And sadly the proliferation of Oods a few years ago makes Nephew a less-than-exciting figure, too. However, the recreation of the winning entry from the *Blue Peter* design-a-TARDIS competition is lovely to see.

Many of the releases from this year's episodes are Doctor or Cyberman variants: a Doctor with a Stetson; with a beard; with new articulation; with a white face; and Cybermen with damage; with guns; with blue electric zappy things.

This year saw River Song unveiled as both a stand-alone figure and accompanying the Pandorica chair. The astronaut (available in two flavours – Melody and River) has some immaculate articulation, while the decision to include a pack of Ganger-slime with the figures this year is inspired. There were two additional goo-related releases: a TARDIS-shaped pot of blobby 'flesh' containig random body parts of a dismembered Ganger-Doctor; and a Ganger tank in which you can mould your own Ganger.

The earlier years of the series haven't been overlooked. Four Davros packs, themed around *Genesis*, *Destiny*, *Resurrection* and *Revelation of the Daleks*, contain subtly different versions of the Dalek creator alongside a Doctor figure and two Daleks. Meanwhile, Sontarans from the 1970s – Linx and Styre – appeared alongside their golf-ball space ships.

Late 2010 saw our first old-school companion, in the form of Peri, accompanied by Sil from 1985's *Vengeance on Varos*. In 2011, it was the turn of Leela, who graces our shelves in her 'first appearance' outfit along with a cross-bow, knife and Tesh gun, as well as a two-pack in her lighter costume, partnered by Sontaran Stor, from *The Invasion of Time*, and a De-Mat gun.

A late release focusing on *City of Death* saw a copy of the Mona Lisa as an accessory alongside a new Fourth Doctor variant and Count Scarlioni with swappable heads of varieties Jagaroth and human. Exquisite. Absolutely exquisite.
JIM SANGSTER

Doctor Who Costumes

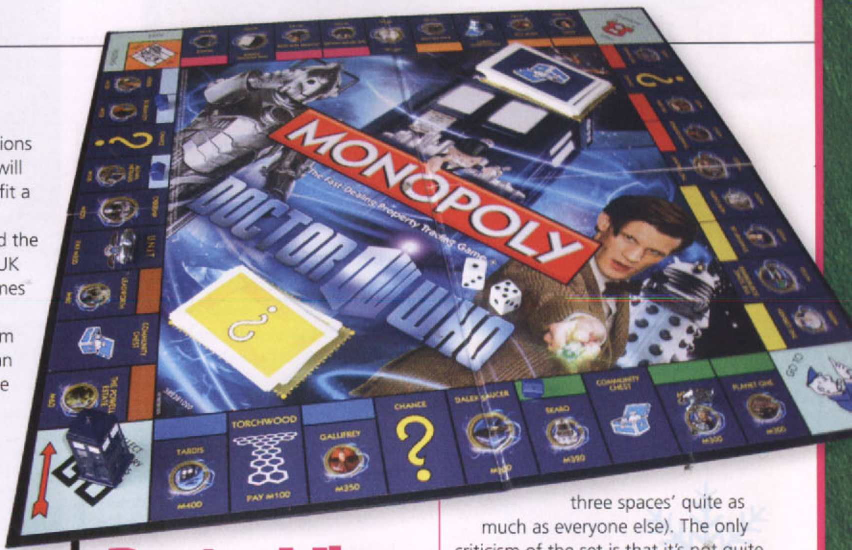
Whereas dressing as your favourite Time Lord might once have meant long scarves, waistcoats or whatever we're calling Colin Baker's outfit these days, modern *Doctor Who* has given us all the gift of a stylish role-model.

I'm with River and Amy when it comes to bow-ties: no-one looks good in them over the age of six or under the age of 60. But it has to be said, Matt Smith has done wonders for tweed. I'd even be tempted to buy a tweed jacket myself if it weren't for the probability that everyone else is now wearing one. Even the BBC's trendy choirmaster Gareth Malone seems to be styling himself on the Eleventh Doctor. What a trend-setter!

Abbyshot's officially licensed jacket boasts wool fabric, inside and outside pockets and leather patches at the elbows. Sadly, I know next to nothing about tweed, although I'm assured this is authentic to the jacket Matt Smith sported at the beginning of the 2011 series. At around the £350 mark, there might be cheaper options out there, but not many of them will have a pocket that is designed to fit a sonic screwdriver.

For those of you who don't find the word 'cosplay' a bit creepy, CesarUK has assembled a quartet of costumes that might suit your needs for around the £50 mark. Choose from the Fourth and Fifth Doctors, Tegan or Leela – though if you really have to consider the 'large' option for Leela, could we please urge you to choose something more appropriate? And gentlemen – please shave your legs!

When it comes to funny T-shirts, I'm more of a witty slogan kind of guy, but Forbidden Planet's collection of 'costume' T-shirts (£16.99) did make me smile. They're just your basic tee with a print of each Doctor's costume on the front, but they're so nicely done that it's possible at a distance to look like you really have got a frilly shirt or woollen scarf on under your coat. As is often the case, my favourite is the First Doctor, but there's something to be said for the sheer madness of the Sixth Doctor's outfit appearing on casual wear. **JIM SANGSTER**



Doctor Who Monopoly

Why did it take 48 years before something as fab as this was manufactured? It's an idea of genius – the classic game Monopoly, but (and here's the clever bit) with planets replacing London streets and gadgets replacing utilities. If your whole family likes *Doctor Who*, then you'll have a whale of a time – but as it requires no actual *Doctor Who* knowledge to play, you can drag in non-fan grandmas, uncles *etc* and they'll have no problem keeping up (although they may not appreciate cards such as 'You use your hallucinogenic lipstick to get out of jail free' and 'The crack in time threatens your existence – go back three spaces' quite as much as everyone else). The only criticism of the set is that it's not quite as *Who*-ey as it could be; *eg* although it has a TARDIS playing piece the other pieces are the same old dog, thimble, top hat *etc*. (To avoid fighting over the single – and much larger, and painted – *Doctor Who*-related piece, my family has customised the game with old Harlequin Miniatures, so we can now play Venom Grub versus Rill versus *Tenth Planet* Cyberman versus Grace Holloway. We've also rechristened the money 'Galactic Credits'.) It's also entirely based on adventures shown since the series returned in 2005. This is a perfectly reasonable marketing decision, but means we get to build houses on Krop Tor and Alfava Metraxis instead of Karfel and Alzarius. But those tiny disappointments aside, this game is brilliant. Hours and hours (or rels and rels) of fun for all the family! **JAC RAYNER**

DOCTOR WHO
CYBERNETICS

Science kits

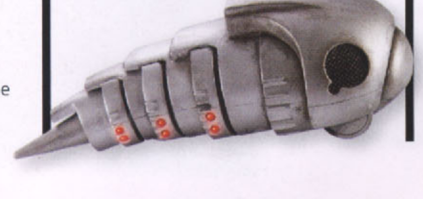
Taking their inspiration from the *Doctor Who* universe, these three kits look at different aspects of scientific discovery. They're rightly aimed at children: the Silurian crystal-growing kit might appeal more to an eight-year-old girl than a boy of more than ten, while the 'Dalek Enemy Identifier' is 'My first microscope' in all but name (albeit a microscope with Dalek-related stickers!).

The Cybernetics kit is the best of the bunch. A scaled-down Cyber-helmet loosely based on the one from *The Pandorica Opens*, it comes with three circuits that can make the head react to light, detect obstacles in its path or remote-control, using the infra-red signal from a TV handset. None of these will make a child an expert in their field overnight, but they each make a fine introduction to science.
JIM SANGSTER

Bump-and-Go Cybermat

The Cybermats have been top of the most-wanted toy list since their very first appearance in 1967. They're so obviously crying out to be toys, it's astounding that nobody's done this before. Slightly smaller than their on-screen counterparts, these robotic rodents may not have the gnashing jaws that made the twenty-first-century version so appealing, but that doesn't diminish the sheer thrill of seeing one navigate its way around your kitchen floor, trying to avoid colliding with chair legs and scurrying around your ankles.

Some might wish this had been a remote-controlled device, but that's slightly missing the point of these crazy, chaotic metal beasties – that they work best when they're whizzing about and making people leap onto chairs and whoop with excitement. It's the sheer lack of control that makes this toy such a successful transition from TV screen to toy shop.
JIM SANGSTER



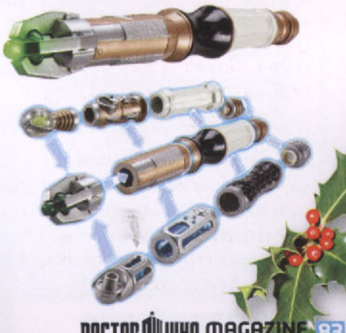
Nano-Gun and voice recorder

The Nano Gun was the device the Doctor used to insert the tiny recording devices into the palms of his team during *Day of the Moon*. You remember – the flashing red light and everyone talking into their hands, just like we used to do in the playground when pretending to use walkie-talkies?

It might not be the most memorable of *Doctor Who* gadgets, but I quite like it as a toy, even if it doesn't actually inject your hand with a flashing light (for health, safety and common sense reasons). I love toys that inspire the imagination of children and this certainly leaves a lot of free areas for kids to imagine new uses for it. Record a ten-second message and zap it directly into your friend's brain. Hypnotise your teacher. Or the cat.
JIM SANGSTER

Sonic Screwdriver Set

We've seen sonics so often in these pages, but, as the name suggests, this might be the best yet. The pack takes the form of three sonic designs; the familiar Eleventh Doctor model and two new sculpts that, while not seen in the series itself, are still in-keeping with what we've seen on screen. Each model can be dismantled and components swapped about to create around 80 variations, combining emitter pieces from one with the handle from another and with lights and sound effects too. Having a copy of the Doctor's screwdriver is one thing, but owning your own, which you built yourself – that's *really* special! **JIM SANGSTER**



COMING SOON...

UNIT Files

The gang's all here! The Doctor, Sarah and their UNIT chums in *Invasion of the Dinosaurs*.

DVD box set 2|entertain

CONTAINS *Invasion of the Dinosaurs* and *The Android Invasion*
STARRING Jon Pertwee (the Third Doctor), Elisabeth Sladen (Sarah), Nicholas Courtney (the Brigadier), John Levene (Benton), Richard Franklin (Yates); Tom Baker (the Fourth Doctor), Elisabeth Sladen (Sarah), Ian Marter (Harry), John Levene (Benton)
WRITTEN BY Malcolm Hulke; Terry Nation
DIRECTED BY Paddy Russell; Barry Letts
FIRST BROADCAST 12 January – 16 February 1974; 22 November – 13 December 1975
RRP £TBA

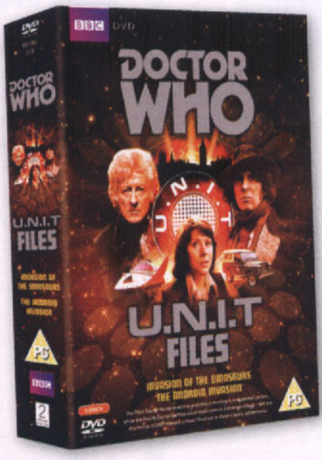
RELEASED 2 JANUARY 2012

Perhaps the most mouthwatering aspect of the release of the latest *Doctor Who* DVD box set, *UNIT Files*, is the inclusion of Part One of *Invasion of the Dinosaurs* – titled simply *Invasion* – in colour. For many years, *Invasion* was the only Third Doctor instalment absent from the BBC's archives. However, a black-and-white film copy, which had been made in the mid-1970s for overseas sale was returned in the early 1980s. The pictures from this print have now been processed using the revolutionary colour recovery process which previously allowed Episode Three of *Planet of the Daleks* to be included on 2009's *Dalek War* DVD box set.

Attempting to restore *Invasion* to its original colour proved challenging. "We really don't know why some film recordings work well with Richard Russell's colour recovery process and some don't," is the rueful admission from Peter Crocker, who has overseen the process here. "Clearly there are several factors that are important, and if any one of these varies very slightly from 'perfection', then the quality of the process can be adversely affected, or it may not work at all. We have identified several factors so far – including film quality, film condition and the quality of the transfer, among others. There does seem to be an assumption among *Doctor Who* fans – charmingly naïve as it is – that with colour recovery, it's just a matter of footage being put into a program and hitting the 'start' button. If only it were that simple! Each colour recovery project actually involves a huge amount of manual intervention and tweaking to optimise the results.

"With *Invasion* we transferred about a minute of it from film to digital when *The Ambassadors of Death* was being transferred, as an experiment. A colour recovery test at that time was a *total* failure – running the software resulted in no proper colour being decoded at all, merely random red and green splodges. When the full episode was later transferred from film – in a manner ostensibly identical to the test; same print, same telecine machine, same colourist – and the software was re-applied, we noted *some* reasonable colour being decoded: skin-coloured faces, a red telephone box, green trees. The result was poor, but we felt it worth looking into further.

"We are still no wiser as to why the second transfer worked – a bit – when the first didn't. Clearly one of the unidentified factors was different, and altered the result! But the end result falls short of our usual aims, which is to present an episode as close to broadcast quality as possible. If we'd only put the 'colourised' episode on the DVD, 2|entertain would – rightly – have received complaints, so the black-and-white version is there as the 'gold standard' of what we can achieve with the episode at the moment. Eagle-eyed viewers will be able to see some differences between this and the colour version in the early film sequences. We wouldn't want anyone to see the colour episode and think we were rubbish at our jobs! In actual fact, it's rather miraculous that it's on there in colour at all, given the available resources. Considering the difficulties, it's actually one of our more audacious and successful projects."



Invasion of the Dinosaurs itself is similarly audacious, though perhaps not quite as successful. In the 'making-of' piece, producer Barry Letts reprises a regular complaint of his, about the quality of the effects work in the story, particularly the eponymous dinosaurs themselves. However, rather than focusing on the technical shortcomings, the making-of documentary on the DVD, *Power, People and Puppetry*, concentrates on the quality of the Malcolm Hulke's script.

"I didn't really have the option to dwell on the visual effects," admits documentary producer Ed Stradling, "as there was no longer anybody available to tell that story. I'd not seen this serial for years, and when I watched it I was struck by two things – how good the characters were, and how implausible the plot was. So I decided that the script should be the principal talking point – and by using a presenter, I knew we could get into that subject properly.

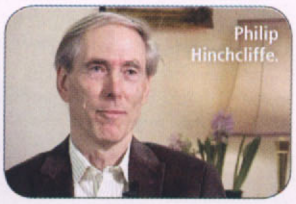
"After we'd done the interviews, I then put together a rough-cut and wrote the basic narration script, and then Matthew Sweet took over and fleshed it out beautifully. So the basic structure of the programme was all set before Matthew got involved, but most of the really interesting links were put in by him."

One of Stradling's two features on *The Android Invasion* DVD is presented by 'voice of the Daleks' Nicholas Briggs. "Nick is a very assured presence on screen," explains Stradling. "He's also a bit of a fan of the writer of *The Android Invasion*, Terry Nation. He was great to have around on the day, too – I really enjoyed the shoot! We got lucky with the locations. The village where they

> **"The colour recovery from *Invasion* Part One was one of our more audacious projects..."**

Invasion Part One.

Billy Smart's Circus.



Philip Hinchcliffe.

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DECEMBER

MONDAY 19

CD - MUSIC

■ *Doctor Who Series 6* [music by Murray Gold] Silva Screen £11.99

THURSDAY 22

MAGAZINE

■ **DWM Special – The Eleventh Doctor Companion Volume Four** Panini £4.99

FRIDAY 30

CD - AUDIO DRAMA

■ ***Army of Death*** by Jason Arnopp [Eighth Doctor and Mary Shelley] Big Finish £14.99 See page 83

■ ***The Lost Stories: Children of Seth*** by Christopher Bailey and Marc Platt [Fifth Doctor, Nyssa and Tegan] Big Finish £14.99 See page 84

■ ***The Five Companions*** by Eddie Robson [Fifth Doctor, Nyssa, Ian, Steven, Sara Kingdom and Polly] Big Finish. Free – only available to Big Finish subscribers.

CD - AUDIO READING

■ ***The Companion Chronicles: Beyond the Ultimate Adventure*** by Terrance Dicks [Sixth Doctor, Crystal and Jason] Big Finish £8.99 See page 84

The Doctor is interrogated by grumpy old Styggron in *The Android Invasion*.

filmed at the time was always going to be a possible location for the documentary, but I got really lucky after I tweeted something about the shoot, and Andy Priestner – who has written an excellent book on Terry Nation's *Survivors* series of the 1970s – got in touch. His wife used to work in the Radiation building, where part of the story was filmed and which is very difficult to get access to as it's a Government research department. They put me in touch with the Press Officer, who was – happily for us – a *Doctor Who* fan! So we got to film there, which I was delighted about."

Stradling's other feature on *The Android Invasion* disc is an overview of the career of then-producer Philip Hinchcliffe, whose career outside of *Doctor Who* turns out to be more extensive – and lauded – than many fans may realise.

"Given the lack of cast and crew still around to talk about the story itself, that second feature on *The Android Invasion* was always likely to be 'off-topic', as it were. I asked Philip whether he'd be interested in talking about his wider career, and he went for it. I think he – like a lot of ex-*Doctor Who* people – is keen not to be known only for his *Doctor Who* work. In the context of his career, *Doctor Who* wasn't that significant at all, after 1977 – but now, of course, because of its cult status, it's the main thing anyone remembers him for! So this was a chance to show what great work Philip actually went on to afterwards…" **DAVID DARLINGTON**

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THE ANDROID INVASION
The Doctor and Sarah discover an English village is not what it appears...

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- PDF *Radio Times* listings
- Coming Soon

INVASION OF THE DINOSAURS

- Commentary with actors Richard Franklin, Peter Miles and Terence Wilton, director Paddy Russell, script editor Terrance Dicks and designer Richard Morris
- Commentary for the first ten minutes of Episode Five from John Levene
- *People, Power and Puppetery*: the making of *Invasion of the Dinosaurs*
- Deleted scenes
- *Now & Then*: a guide to the locations used in the production
- *Billy Smart's Circus*: Jon Pertwee and the Whomobile at the circus
- Easter egg

THE ANDROID INVASION

- Commentary with actors Milton John and Martin Friend, producer Philip Hinchcliffe and production assistant Marion McDougal.
- *The Village that Came to Life*: cast crew and villagers recall the making of *The Android Invasion*
- *Life After Who – Philip Hinchcliffe*: A look at the TV career of the former *Doctor Who* producer
- Weetabix Advert
- Easter egg
- PDF material: Weetabix promotions from 1975 and 1977

Army of Death

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
ARMY OF DEATH
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish
WRITTEN BY Jason Arnopp
STARRING Paul McGann (the Eighth Doctor), Julie Cox (Mary Shelley)
ALSO STARRING David Harewood (President Vallan), Carolyn Pickles (Lady Meera), Eva Pope (Nia Brusk), Mitch Benn (Commander Rayner/Karnex)
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 DECEMBER

WHAT'S IT ABOUT?

The TARDIS brings the Doctor and Mary Shelley to the continent of Zelonia, on the frontier world Draxine. There the dead have returned to life and are marching on the citystate of Stronghaven. To avert disaster, the Doctor and Mary must journey into a dead city to face a terrifying adversary.

It's up to Jason Arnopp to conclude the trilogy of Eighth Doctor and Mary Shelley stories, and he's doing so with presidents and assassinations and walking corpses.

"I'd love to be able to say *Army of Death*'s story came together as a result of my deep-seated interest in politics and world affairs," chuckles Jason, "but that couldn't be much further from the truth. After being tasked with creating quite a grim story for the Doctor and Mary, full of death and doom, Pieter Bruegel the Elder's sixteenth-century painting *The Triumph of Death* sprung to mind. It's a gloriously ghoulish panorama of walking skeletons massacring people. I'm making it all sound quite high-minded, when in fact it was more of a case of 'Walking skeletons – cool!' After that, everything grew quite naturally. It was a case of working out who or what the skeletons were, why they were marching and slaughtering and then the society and world in which they were doing it."

Mary Shelley's character has evolved across the course of the trilogy, but she's also got a very defined journey within *Army of Death*. "I definitely wanted to create a strong arc for Mary, as well as for her and the Doctor's relationship," Jason nods. "It's good that Big Finish have given themselves the scope to expand on and develop Doctor/companion relationships in a manner which reflects the TV series, without betraying that indefinable 'classic' feel. At the start of the story, Mary is very much enjoying her time in the TARDIS. In fact, in one sense, she's enjoying it too much – something which is causing her a little moral turmoil. Yet the way in which she sees the Doctor and their travels together changes dramatically during the course of the play.

"Mary's a great character to write for," Jason adds. "You really don't feel too bound by history: it's not as if incredibly accurate records or even pictures of her exist today. That said, I did read up on her history and really enjoyed it. She and Percy Shelley seemed to spend most of their lives on the run from society's disapproving moral guardians."

This isn't Jason's first contribution to the main *Doctor Who* range at Big Finish, but it is his longest: he previously wrote the acclaimed 25-minute story *The Demons of Red Lodge*, while *Army of Death* is four times that length. "That extra time really feels like a joyously big sandpit in which to run riot," he grins. "It was great to have the space to tell quite an epic tale, with a couple of plots on the go, plus a fair deal of back story. The city of Stronghaven and its sister city Garrak needed to feel like real places with pasts and citizens. Plus, more time means more space to mount scares and set-pieces. I especially like one scene involving a talking, severed skull!

"The main thing I was determined to keep in mind, though, is that a greater number of episodes shouldn't mean a lower intensity of plot or incident. The goal is to create four consecutive *Demons of Red Lodges*, if you like, as opposed to *The Demons of Red Lodge* stretched out over four episodes…" **DAN TOSTEVIN**

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JANUARY 2012

MONDAY 2

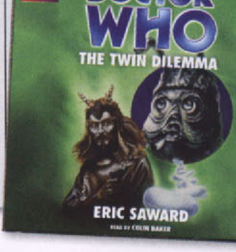
DVD

- ***UNIT Files*** [*Invasion of the Dinosaurs* by Malcolm Hulke and *The Android Invasion* by Terry Nation [Third Doctor, Sarah, Brigadier, Yates, Benton; Fourth Doctor, Sarah, Harry, Benton] 2|entertain £TBA

THURSDAY 5

CD - TALKING BOOK

- ***The Twin Dilemma*** by Eric Saward [Sixth Doctor and Peri. Read by Colin Baker] AudioGO £13.25



CD - AUDIO READING

- ***The Art of Death*** by James Goss [Eleventh Doctor. Read by Raquel Cassidy] AudioGO £10.20

THURSDAY 12

MAGAZINE

- **DWM 443** Panini £4.50

MONDAY 16

DVD/Blu-ray

- ***The Doctor, the Widow and the Wardrobe*** by Steven Moffat [Eleventh Doctor] 2|entertain £TBA

MONDAY 23

DVD

- ***The Sensorites*** by Peter R Newman [First Doctor, Ian, Barbara and Susan] 2|entertain £20.42

TUESDAY 31

CD - AUDIO DRAMA

- ***The Curse of Davros*** by Jonathan Morris [Sixth Doctor and Flip] Big Finish £14.99
- ***Destination Nerva*** by Nicholas Briggs [Fourth Doctor and Leela] Big Finish £10.99
- ***The Lost Stories: The Fourth Doctor Box Set*** [Contains *The Foe from the Future* by Robert Banks Stewart, adapted by John Dorney and *The Valley of Death* by Philip Hinchcliffe, adapted by Jonathan Morris [Fourth Doctor and Leela] Big Finish £55.00

CD - AUDIO READING

- ***The Companion Chronicles: The Anachronauts*** by Simon Guerrier [First Doctor, Steven and Sara Kingdom] Big Finish £8.99

►

COMING SOON...

The Children of Seth

AUDIO DRAMA Big Finish

WRITTEN BY Christopher Bailey and Marc Platt

STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa)

ALSO STARRING Honor Blackman (Anahita), Adrian Lukis (Byzan), David Warner (Siris), Vernon Dobtcheff

RRP £14.99 (CD), £12.99 (download)

RELEASED 31 DECEMBER

The Fifth Doctor makes his final appearance in the current run of *Lost Stories* with *The Children of Seth* – another adventure which was almost-but-not-quite produced at more than one point in the history of the television series.

"*Children of Seth* was originally a story that Christopher Bailey, of *Kinda* and *Snakedance* fame, wrote and intended to be for the Fifth Doctor with Tegan and Nyssa," explains Marc Platt, who's adapted the script for audio. "It was redeveloped later on, so the script that I had to work from was actually for the Sixth Doctor and Peri. Chris, for various reasons, just never finished it. He agreed to let us have a go at it, and we decided we would try and get it back to the original version, with the Fifth Doctor."

Marc did so with the aid of an almost-complete storyline, a half-written script, and the input of Bailey himself. "The script was in a lot of tiny, short, staccato scenes, which needed stringing together," Marc recalls, "but in doing that, I was eager to be faithful to what Chris wanted, because I just revere him so much as a writer – and he's such a nice person as well! So [producer] David Richardson and I had lunch with Chris, and talked everything through. What he wanted to do originally with it was a palatial *I, Claudius* type of thing with lots of intrigue and people lurking in shadows, and hopefully we've got that. It's a terrific story."

That "palatial *I, Claudius*" type of thing meant some extra research was required of Marc. "Chris had been reading a lot about the Byzantine Empire, and gave me a couple of books to go and read – which I duly did! – and that was useful," he says, "but there's a lot more to it than '*I, Claudius* in space'. There is a villain that the prime minister uses to basically control the populace, but he doesn't actually exist. Or does he? It's almost like a sort of devil – there is this threat that his agents are everywhere and he's infiltrating society."

The chance to experience an unmade Christopher Bailey story will probably be enough to tempt many listeners; for others, there's the promise of a star-studded cast. "We have an absolutely extraordinary cast!" Marc beams. "Honor Blackman, who people will remember as Cathy Gale in *The Avengers* and also from *Goldfinger*, has come in and is absolutely breathtaking. She's wonderful, and fully inside the character. Her character is quite devious and scheming and controlling! We also have David Warner as her husband, in what really I thought of as quite a small role, but David came in and turned it into something very, very touching. We've also got Vernon Dobtcheff, playing about five different parts!"

"Every time we come here, and see who we're getting to work with, it gets better and better!" actress Sarah Sutton giggles. "Honor Blackman, David Warner – such a nice surprise! And particularly with this story, it's a wordy story with a big cast, so it has a real ensemble feel about it, and that's very exciting. I think you can tell it's a Chris Bailey story, because the script has a lot of Chris Bailey in it. It's quite character-driven, which is nice. It has a very familiar feel about it."

DAN TOSTEVIN

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BY CHRISTOPHER BAILEY & MARC PLATT
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FULL CAST AUDIO DRAMA
BIG

WHAT'S IT ABOUT?

The TARDIS' temporal scanner picks up a message: 'Idra'. Just one word, but enough to draw the Doctor, Tegan and Nyssa to the Archipelago of Sirius. There, the Autarch is about to announce a new crusade. A mighty war against Seth, Prince of the Dark...

Beyond the Ultimate Adventure

AUDIO READING Big Finish

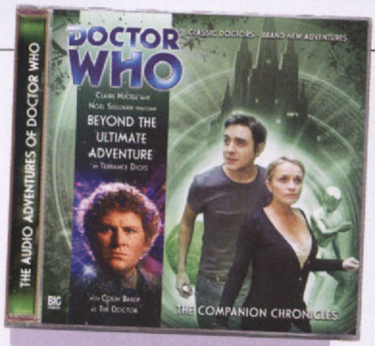
WRITTEN BY Terrance Dicks

PERFORMED BY Colin Baker, Claire Huckle, Noel Sullivan

FEATURING The Sixth Doctor, Crystal and Jason

RRP £8.99 (CD), £7.99 (download)

RELEASED 31 DECEMBER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BEYOND THE ULTIMATE ADVENTURE
by TERRANCE DICKS
THE AUDIO ADVENTURES OF DOCTOR WHO
with COLIN BAKER as THE DOCTOR
THE COMPANION CHRONICLES
BIG

WHAT'S IT ABOUT?

The Doctor, Crystal and Jason have survived monsters, Madame Delilah and Mrs T, but then their former enemy Karl calls them back to the Bar Galactica and delivers a cryptic message concerning Ultima Thule, where fabled treasure and a threat to the universe await...

In 1989, *Doctor Who* got a bit more fabulous. A stage play titled *The Ultimate Adventure* launched, featuring Jon Pertwee as the Third Doctor (later replaced by Colin Baker as the Sixth) with Daleks, Cybermen, new companions and show tunes.

In 2008, Big Finish immortalised the script as an audio play, specially adapted by its original writer Terrance Dicks, with Colin reprising the lead role, and Noel-from-Hear'Say and stage star Claire Huckle taking over the roles of companions Crystal and Jason. And now, the sequel! Oh yes.

"We did talk initially about them having a spin-off series," reveals Big Finish boss Jason Haigh-Ellery, who has directed *Beyond the Ultimate Adventure*. "There was that possibility of us doing 'Tales of *The Ultimate Adventure*', as it were, but the immediate sales weren't good enough on *The Stage Plays* to take them into another world."

Instead, Crystal and Jason's return is in the form of a *Companion Chronicle*. "It is a little bit left-field," concedes Jason, with a chuckle. "I think the main reason why we did it was actually, recording the first one had been so much fun. And occasionally you do have to do things which are fun! The most difficult aspect of doing *The Ultimate Adventure* was the music – clearing the rights, and also recording it – so there was a decision not to do any songs in *Beyond the Ultimate Adventure*. We dropped that aspect of it, but apart from that, it's very much the same.

"Tonally and atmospherically it's very similar to *The Ultimate Adventure*. There's a lot of fun in it. Too much fun, in fact, in some places! At one point we had to separate Noel and Claire and put them in booths where they couldn't see each other because it was getting to the point that they just couldn't record anymore! It picks up pretty much just afterwards: they've gone on a holiday after *The Ultimate Adventure* takes place – they've had to go on a holiday to get over it! – and then suddenly..."

Unusually for *The Companion Chronicles*, which normally have a single narrator plus one guest star, there are multiple lead actors and a lot of different voices in *Beyond the Ultimate Adventure*. "There are three performers there, and they play all the parts," Jason explains. The third, joining Clare and Noel, is Mr Colin Baker himself.

"It was David Richardson, the producer, who suggested it, because he could see that it would benefit from having the Doctor in it. And it was more invoking of the original *Ultimate Adventure*, I suppose, to have the three of them together. Colin plays the Doctor, whereas the companions also play the other characters. For example, Claire and Noel played all the mercenaries, which was quite fun for them to do. But it was always decided that Colin would just play the Doctor."

Terrance Dicks, who as well as creating the original stage play is a former *Doctor Who* script editor and prolific novelist, is behind *Beyond the Ultimate Adventure*'s script – much to Jason's delight. "It was great fun having him write for *Doctor Who* again," he enthuses. "It's been a long time since Terrance had written a new story, so it was a great opportunity for him to come back and do something."

DAN TOSTEVIN

BUY IT BECAUSE: There are very few *Doctor Who* stories remotely like this one. Pure and simple.

◄ **FEBRUARY**

THURSDAY 2

CD - TALKING BOOK

■ ***Earthshock*** by Ian Marter [Fifth Doctor, Tegan, Nyssa and Adric. Read by Peter Davison] AudioGO £13.25

CD - SOUNDTRACKS

■ ***The Lost TV Episodes Collection Four: 1967*** [Second Doctor, Ben, Polly, Jamie, Victoria] [box set containing *The Macra Terror* by Ian Stuart Black, *The Faceless Ones* by David Ellis and Malcolm Hulke, *The Evil of the Daleks* by David Whitaker, *The Abominable Snowmen* by Mervyn Haisman and Henry Lincoln and *The Ice Warriors* by Brian Hayles] AudioGO £70.00

■ ***Doctor Who Sound Effects*** [Vintage Beeb facsimile of the 1970s LP] AudioGO £6.10

MONDAY 6

DVD/Blu-ray

■ ***The Sarah Jane Adventures: The Complete Fifth Series*** [Sarah Jane, Luke, Clyde, Rani, Sky] [Contains *Sky* by Phil Ford, *The Curse of Clyde Langer* by Phil Ford and *The Man Who Never Was* by Gareth Roberts] 2|entertain £TBA

■ ***The Sarah Jane Adventures: Series 1-5*** [Sarah Jane, Luke, Maria, Clyde, Rani, Sky, K9] [Box set containing every episode of the series] 2|entertain £TBA

THURSDAY 9

MAGAZINE

■ **DWM 444** Panini £4.50

WEDNESDAY 29

CD - AUDIO DRAMA

■ ***The Fourth Wall*** by John Dorney [Sixth Doctor and Flip] Big Finish £14.99

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AudioGO: Available from shops or *www.audiogo.co.uk*

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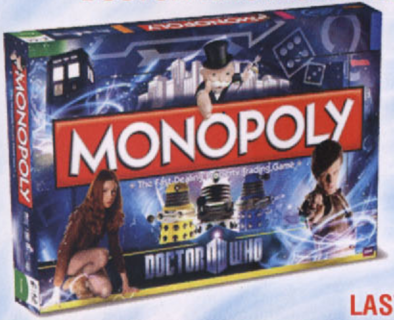

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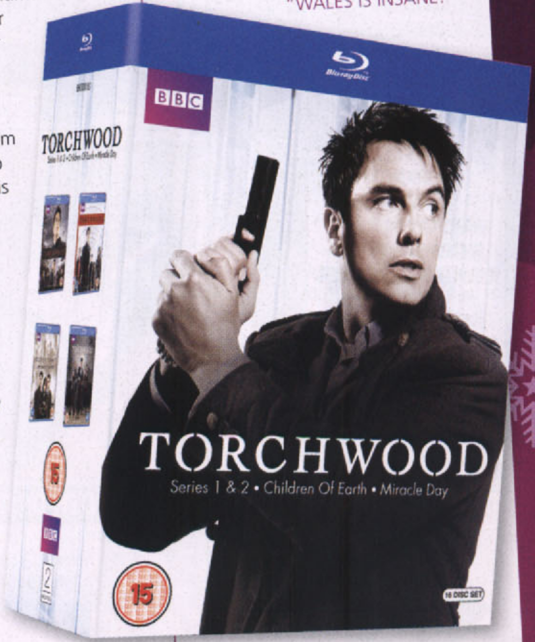
What is the name of the mysterious 'Eye Patch Lady' who kidnaps Amy Pond?

- A Madame Vastra
- B Madame Kovarian
- C The Brigade Leader

Phone **09011 542 221** and leave your details to enter, or post your entry putting the Eye Patch Lady's encouraging words to Amy at the start of the address on the opposite page: "LITTLE ONE'S ON ITS WAY. HERE IT COMES. *PUSH!*"

ALL OF TORCHWOOD on BLU-RAY!

If you're still reeling from the astonishing end of *Torchwood: Miracle Day*, why not relive every single *Torchwood* adventure, featuring John Barrowman as Captain Jack Harkness, from the very beginning? Available on both DVD and Blu-ray, this ultimate box set features all four series of the hit *Doctor Who* spin-off created by Russell T Davies – that's 41 episodes of unforgettable telly, from *Everything Changes* to *The Blood Line* – and is available to buy now priced just £61.27 on DVD and £66.37 on Blu-ray. Thanks to those lovely people at 2|entertain, we have **THREE** brand spanking new Blu-ray sets to give away to readers who can answer this:



What is the name of the character Mekhi Phifer plays in *Torchwood: Miracle Day*?

- A Rex Matheson
- B Rex Harrison
- C Tyrannosaurus Rex

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INVASION OF THE DINOSAURS
THE ANDROID INVASION
PG

UNIT Files is the first *Doctor Who* DVD release of 2012 from 2|entertain! The box set contains two UNIT stories from the 1970s – Third Doctor adventure *Invasion of the Dinosaurs* starring Jon Pertwee, and Fourth Doctor tale *The Android Invasion*, starring Tom Baker. The set is packed with commentaries, documentaries and features – and even includes a colour-recovered version of *Invasion* Part One! *UNIT Files* is released on Monday 2 January priced £30.63, and we have **FIVE** sets to give away to lucky readers who can answer this work-related question:

In what capacity was the Third Doctor employed by UNIT?

- A Scientific Advisor
- B Fashion Advisor
- C Heath and Safety Advisor

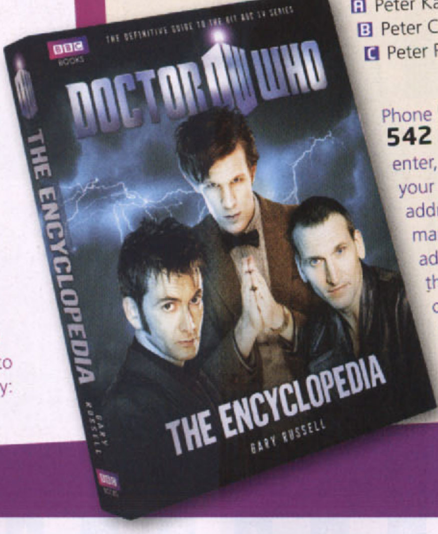
Phone **09011 542 223** and leave your details to enter, or post your entry to the address opposite, marking your entry: "IS THAT FINGER LOADED?"

THE DOCTOR WHO ENCYCLOPEDIA!

Covering everything from the Abzorbaloff to Zygons, the new edition of *Doctor Who: The Encyclopedia* by Gary Russell is out now, priced £25.00. Updated to cover every adventure of the Ninth, Tenth and Eleventh Doctors (right up to *The Wedding of River Song*!) the book is packed with essential data on every planet, monster, gadget and character, all lavishly illustrated with photographs throughout. Thanks to BBC Books, we have **FIVE** copies to give away – just use your encyclopedic knowledge to answer the following question:

Which famous stand-up comedian played the Abzorbaloff?

- A Peter Kay
- B Peter Cook
- C Peter Pratt



Phone **09011 542 224** to enter, or post your entry to the address opposite, marking the address with this gourmet opinion: "TASTES LIKE CHICKEN!"

'SERIES 6' MUSIC SOUNDTRACK CD!

BBC
DOCTOR WHO
SERIES 6
MUSIC BY MURRAY GOLD

Murray Gold's much-anticipated soundtrack to the 2011 series of *Doctor Who* is available from Silva Screen on 19 December, priced £10.72. The two-CD set features Murray's epic music score from every episode from *The Impossible Astronaut* to *The Wedding of River Song* and is performed by the National Orchestra of Wales, conducted by Ben Foster. The album is a must for anyone who loves *Doctor Who* and great music – and we have **TEN** copies to give away! One could be heading your way if you are able to solve this musically-minded poser:

In *The Rebel Flesh*, Rory says his mum is a fan of which singer?

- A Dusty Springfield
- B Tom Jones
- C Lady Gaga

Phone **09011 542 225** and leave your details to enter, or post your entry putting this frank admission at the start of the address opposite: "YOU DON'T HAVE TO SAY YOU LOVE ME, JUST BE CLOSE AT HAND."

THE GREAT CHRISTMAS GIVEAWAY!

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by Jonathan Morris
Featuring Terry Molloy with Nicholas Briggs as The Daleks
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THE AUDIO ADVENTURES OF DOCTOR WHO

Thanks to audio producers Big Finish, we have a year's CD subscription to the company's main *Doctor Who* audio drama range for one lucky reader! The winner will receive 12 full-cast adventures – worth £140 – featuring the Fifth, Sixth, Seventh and Eighth Doctors, beginning with January's Sixth Doctor adventure, *The Curse of Davros*. For details of the rest of 2012's exciting releases, visit *www.bigfinish.com* – and to enter the competition, simply answer this:

Which of the follwing has *not* been a companion to the Sixth Doctor on audio?

- **A** Peri Brown
- **B** Lucie Miller
- **C** Windy Miller

Phone **09011 542 667** with your answer, or enter by post putting this demand from the unstable Sixth Doctor before the address below: "YOU... SHALL BE MY DISCIPLE!"

FORBIDDEN PLANET EXCLUSIVE ACTION FIGURES

Available exclusively through the Forbidden Planet chain of shops in the UK, Character has released three action figures sets featuring enemies that opposed the First and Third Doctors. The *Enemies of the First Doctor* set (£34.99) contains an original Cyberman, a Roboman, and a Dalek with a flame arm; the *Enemies of the Third Doctor* set (£44.99) contains Omega, an Auton, and a Drashig; and the third set, *The Chase* (£39.99), features two Daleks and a Mechonoid. Find out more at *www.forbiddenplanet.com*, or visit one of their shops in London, Cambridge, Bristol, Coventry, Birmingham, Southampton, Liverpool, Newcastle or Croyden. Collectively worth over £120, one lucky reader is going to get all the fabulous figures pictured below! Just answer this question to be in with a chance of being the winner:

Who pursued the Doctor in the 1965 story *The Chase*?

- **A** The Daleks in their DARDIS
- **B** The Cybermen in their CARDIS
- **C** The Monoids in their MARDIS

Phone **09011 542 668** to enter, or enter by post putting this Dalek order at the start of the address below: "ALIGN AND ADVANCE!"

SERPENT CREST – COMPLETE CD SETS!

All five full-cast audio adventures in the *Serpent Crest* series starring Tom Baker as the Fourth Doctor – *Tsar Wars, The Broken Crown, Aladdin Time, The Hexford Invasion* and *Survivors in Space* – are now available to buy on CD for £10.20 each. Thanks to AudioGO, we've **THREE** complete sets to give away to readers who can answer this slippery question:

What flamboyant piece of clothing does the Fourth Doctor often wear?

- **A** A long, floppy, multi-coloured scarf
- **B** A long, floppy, multi-coloured skirt
- **C** Long, floppy, multi-coloured socks

Phone **09011 542 669** and leave your details to enter, or post your entry putting this at the start of the address below: "MADAME NOSTRADAMUS – A WITTY LITTLE KNITTER!"

DOCTOR WHO
STARRING TOM BAKER
SURVIVORS IN SPACE

FLIGHT OF THE BUDGERIGAR BOOK!

THE FLIGHT OF THE BUDGERIGAR
JOHN LEESON

Best known for being the voice of K9 – the Doctor's robotic companion – in *Doctor Who, The Sarah Jane Adventures* and *K9*, actor John Leeson has written his autobiography, tracing his life from childhood in a ghost-ridden vicarage through his multi-faceted career to the present day. *Flight of the Budgerigar* is out now in paperback, priced £9.99. Thanks to the generosity of Hirst Publishing, we have **FIVE** copies to give away to the readers who can answer this question:

What ancient game would K9 often be seen playing with the Fourth Doctor?

- **A** Backgammon
- **B** Chess
- **C** Twister

Phone **09011 542 670** and leave your details to enter, or post your entry putting this statement of agreement at the start of the address below: "AFFIRMATIVE, MASTER!"

TROUGHTON BIOGRAPHY BOOK!

Michael Troughton, the son of Second Doctor actor Patrick Troughton, has written an entertaining and personal account of his father's professional and private life. Patrick's *Doctor Who* years are recalled in vivid detail, from his initial uncertainty about taking on the part through the legendary 'monster years', to his troubled final season and three subsequent returns to the role. *Patrick Troughton – The Biography of the Second Doctor Who* is published in hardback by Hirst Publishing and is available now, priced £19.99. We have **FIVE** copies of the book to give away – to be in with a chance of winning one, just answer this question:

What was the title of the first *Doctor Who* adventure to star Patrick Troughton?

PATRICK TROUGHTON
MICHAEL TROUGHTON

- **A** *The Evil of the Daleks*
- **B** *The Power of the Daleks*
- **C** *Debagger of the Daleks*

09011 542 671 is the number to call to enter, or enter by post putting this familiar phrase at the start of the address below. "WHEN I SAY RUN, RUN!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 15 December 2011 and close at midnight on Wednesday 11 January 2012. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 442, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 11 January 2012. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

The Watcher's Fiendishly Festive... Christmas

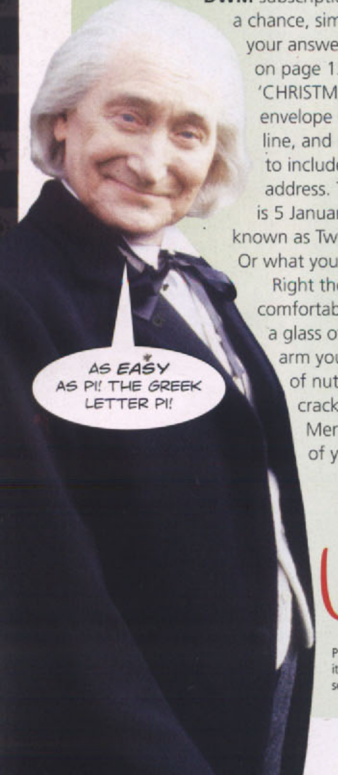
So here it is – Merry Christmas! I don't know about you, dear reader, but I can hardly believe it's that time of year again. And what a year it's been. Scarcely had we recovered from last year's weird, wonderful, doom-laden and unforgettably gothic Christmas Special, than we found ourselves embarking on an epic new series of twists, turns and game-changing cliffhangers: Matt desperately striving to do the right thing, even if it meant being coldly ruthless, even with those he loves. Amy learning the hard way about childbirth, and fighting heroically to save that baby. Rory unceremoniously packed off to boarding school... but hey, we're not here to talk about *The Archers*.

Yes, it's Christmas once again in *Doctor Who* land. When the snowman brings the snow, and when Kate Bush takes time out of her busy schedule to shower us with fifty words for it, I think we can be quietly confident that December will be magic again. And what could be more magical than the twirling bauble of festive frivolity that is **DWM**'s annual Christmas Quiz? But the excitement doesn't stop there: we have prizes! As usual, the five highest-scoring entries will be rewarded with a year's free **DWM** subscription. To be in with a chance, simply post or email your answers to the address on page 13, clearly marked 'CHRISTMAS QUIZ' on your envelope or email subject line, and not forgetting to include your postal address. The closing date is 5 January 2012, otherwise known as Twelfth Night. Or what you will.

Right then. Are you sitting comfortably? Pour yourself a glass of something nice, arm yourself with a bowl of nuts, and let's get cracking. And a very Merry Christmas to all of you at home!

The Watcher

PS. Yes, okay, I know they spell it 'Ruairi' in *The Archers*. Cut me some slack. It's Christmas!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CONNECTIONS

What connects the following? (If you need a bit of help, you can find some extra clues upside-down at the bottom of the page.)

1. **a** A planet and an astronaut
   b The Daleks and the Moon
   c Peladon, Fenric and the Black Spot?
2. Dodo, K9 Mark 2, both Romanas, Adric, Tegan, Turlough, Peri, Donna, and no others?
3. The Tenth Doctor, Donna, Craig Owens, Gibbis, Captain Jack and no others?
4. Cassandra, the Face of Boe, Harriet Jones, Trinity Wells, Charles Dickens, and no others (because we're not including companions and their families)?
5. Lilith, Alan Jackson, Duggan, Sergeant Zbrigniev, Marco and Rosanna?

THE UPSIDE DOWN CLUES: 1. It's about the first two words. 2. It's about meetings. 3. It's about a chair they've all sat in. 4. It's about more than one. 5. It's about Craig.

Quiz!

FAMOUS LAST WORDS

Give or take the occasional "Aaargh", the following are the last words of which doomed characters from the 2011 series?

6 "You don't remember me."
7 "Bring me death!"
8 "What are you?"
9 "Honey, there is nothing..."
10 "Actually, I feel fine."

FAMOUS FIRST WORDS

This isn't just the 2011 series: these could come from anywhere. The following are the first words spoken in which *Doctor Who* stories?

11 "Not him again!"
12 "Welcome back, sir. What's the news?"
13 "What's wrong?"
14 "He has a strange sickness."
15 "Oh, thank heaven for that – we've made it!"

STAR TREKKIN'

Set phasers to referential.

16 Who joined the Doctor in "a beam-me-up teleport like you see in *Star Trek*"?
17 Who thought she saw Ben in a *Star Trek* mask?
18 Who thought whose spaceship was "very Spock"?
19 Who was taught the three-fingered Vulcan salute by the Doctor?
20 Who was asked for the Klingon word for "loser"?

CLASS OF 2011

This year's guest stars carry big-screen clout! In which films might you find:

21 The Interface married to a Comic Relief Doctor whose father is Dr Black?
22 Henry Avery, Liz Ten and Donna Noble getting up to all manner of shenanigans on Hampstead Heath?
23 The House stumping up a lot of money for the privilege of interviewing the Dream Lord's client?
24 Canton Delaware suffering a notorious miscarriage of justice in which Rodrick and Lucius Petrus Dextrus are involved?
25 Adelaide Brooke's husband working on a biography of Madame Kovarian's brother (who is auditioned by Cardinal Borusa and psychoanalysed by Dr Constantine)?

HIDDEN IN PLAIN SIGHT

So, you think you spotted everything in the 2011 series? Think again...

26 What was terrorising the local golf course?
27 Which two towns both have a local lad heading to the Olympics?
28 What was made by Andrew Ritchie of Edinburgh?
29 When did clubs turn into diamonds and back again?
30 When did we hear the title of a William Hartnell episode, followed immediately by the title of a David Tennant episode?

RORY'S ANAGRAMS

Unscramble the nine *Doctor Who* story titles, and locate the spin-off bonus ball – which shouldn't be too hard, for an obvious numerical reason...

31 Rory got hornet's fez
32 Rory puffed theme
33 Rory damp massif
34 Rory botched the land ghoul
35 Rory beg vehement fence
36 Rory, a nude John Nettles sheet
37 Rory's diet fad: 9 pink blancmanges
38 Rory became feet to the selfish gene
39 Rory anaesthetises Matt, pants go honk
40 Rory beheaded his left tonsil interface

QUOTES OF THE YEAR

And finally... which interviewees were quoted as follows in DWM during 2011?

41 "I didn't see that reflection in the mirror as me. It chilled me to the bone to be inside that creature."
42 "When I saw the designs, I loved them in every respect, apart from the hump. I said, 'I think the hump is dodgy'."
43 "I really enjoyed *Torchwood*, because it encompassed all of my loves: sci-fi and swearing."
44 "I remember Jon Pertwee's ruched shirts and slightly Liberace outfits. With the big hair. I adored it."

45 "The group Van der Graaf Generator – I know everything about them. I could write a movie. But I can't really see a bidding war between Fox and Warner for that one."
46 "This is somebody who's seriously deluded. It's interesting that he never went on to do anything."
47 "You can use your eyes as an actor. If you're behind ping-pong balls, it's hard to do much. There's no expression in a ping-pong ball."
48 "I'm always quick and efficient. Did I tell you I had Doritos for breakfast?"
49 "He was good to be with. Absolutely wonderful. Some people's company is so precious. He was one of them."

50 "I just came in and did something. It was a job. And look where I am now. I'm very lucky. It's luck. That's not modesty. That's how it is."

NO CHEATING!

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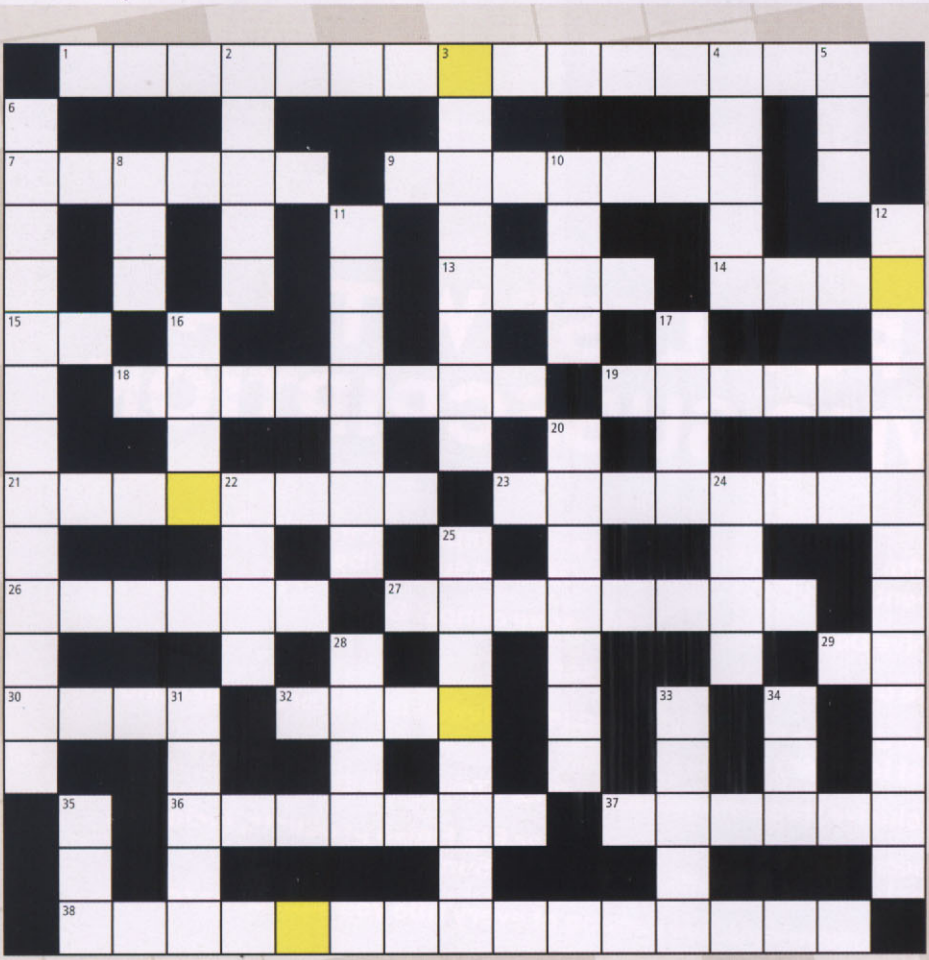
CROSSWORD

Do you know your pilot fish from your flying sharks? Get stuck in to this *Doctor Who* puzzle!



WIN!

...A SUBSCRIPTION TO DOCTOR WHO MAGAZINE

Want to keep up-to-date with the very latest on-set action, exclusive interviews and exhaustive coverage of *Doctor Who*'s 48-year history? Then why not take up the subscription offer on the facing page? Or, for a chance to win a free subscription, complete the **DWM** prize crossword, simply rearrange the letters in the yellow squares to form the name of a character from the 2011 series:

PHONE 09011 542 232

AND LEAVE YOUR ANSWER, NAME AND ADDRESS

OR SEND YOUR ANSWER, NAME AND ADDRESS ON A POSTCARD OR STUCK DOWN ENVELOPE TO 'DWM CROSSWORD' AT THE ADDRESS ON PAGE 89.

This competition closes on 11 January 2012.

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 15 December and close at midnight on Wednesday 11 January 2012. Service Provider: Telecom Express, 0870 880 4869. For full terms and conditions see page 89.

THE CHRISTMAS NUMBER
DOCTOR WHO MAGAZINE
THE DOCTOR CALLING!
EARTHSHOCK
CONFIDENTIAL
COMIC STRIP

ACROSS

1 Donna Noble (3,7,5)
7 Machine invented by Dr Judson (6)
9 An astrologer (7)
13 Michael ____ - director of *The Space Pirates* (4)
14 Stupid woman deceived by Charles Grover (4)
15 Key to surviving one of the traps in the Death Zone (2)
18 Alias of the Master (8)
19 Planet destroyed by the Master (6)
21 Amy feared her baby would have one (4,4)
23 The second segment of the Key to Time (8)
26 Colonel Manton, for example (6)
27 The Master's TARDIS was disguised as this (5,3)
29 Security guard at the drilling project in Cwmtaff (2)
30 ____ Roberts - actor who played the Master (4)
32 The Third Doctor once described himself as an intergalactic ____ (2-2)
36 Royal beast (7)
37 Leader of the Brethren - Brother ______ (6)
38 One of theses was sung by Abigail to tame the fog Shark (1,9,5)

DOWN

2 Rory, for example (5)
3 A Time Lord (3,5)
4 The Fourth Doctor once claimed he came from _____ time (5)
5 Elton Pope's favourite band (1,1,1)
6 1 Across was poisoned with these (4,9)
8 The chief obsession of 16 Down (3)
10 Production company that made the 60s Dalek movies (4)
11 Leader of the Solonian colonists - The _______ (7)
12 Jackson Lake (3,4,6)
16 Gatherer ____ (4)
17 ____ Morgus (4)
20 The Doctor used one to defeat the Sycorax (7)
22 An alien encountered by Elton Pope (4)
24 She won a competition for a Christmas holiday (4)
25 One of these, disguised as Santa, kidnapped 1 Across (8)
28 Device used by Rickston Slade (4)
31 *Time* _____ - 2007 *Children in Need* special (5)
33 Wise woman on Deva Loka (5)
34 *The Ultimate* ___ - working title for the final segment of *The Trial of a Time Lord* (3)
35 Drink that revived the Doctor after a troubled regeneration (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION

■	S	L	I	P	B	A	C	K	■	G	E	O	R	G	E	■
■	■	U	■	O	■	N	■	E	■	A	■	O	■	I	■	S
B	A	K	E	R	■	C	H	E	E	N	■	D	E	A	T	H
I	■	O	■	T	■	H	■	P	■	T	■	■	■	N	■	A
T	■	S	■	■	Z	O	N	E	■	O	■	V	A	T	O	R
E	■	E	■	D	■	R	■	R	■	K	Y	■	■	■	■	A
Y	A	R	T	E	K	■	L	O	N	■	■	■	J	A	Z	Z
■	■	■	■	N	■	E	■	F	■	J	■	S	■	■	E	■
B	I	G	G	E	R	O	N	T	H	E	I	N	S	I	D	E
■	N	■	■	S	■	X	■	H	■	K	■	E	■	■	■	■
A	N	T	S	■	■	■	S	E	A	■	V	E	N	I	C	E
R	■	■	■	■	F	F	■	M	■	L	■	D	■	S	■	D
N	Y	D	E	R	■	O	■	A	D	A	M	■	■	S	■	W
O	■	E	■	■	■	R	■	T	■	S	■	F	■	I	■	I
L	A	V	E	L	■	E	U	R	O	S	■	L	O	G	I	N
D	■	I	■	Y	■	S	■	I	■	A	■	A	■	R	■	■
■	P	L	A	N	E	T	■	X	E	R	A	P	H	I	N	■

LAST ISSUE'S PRIZE WORD: GADGET

JUST FOR FUN! Who told the Tylers to 'look outside'? | Who almost got run over talking to Clyde? | Who employed the Runaway Bride? | Who was the woman in white at Rassilon's side? ANSWERS ON PAGE 98

THE FIVE COMPANIONS

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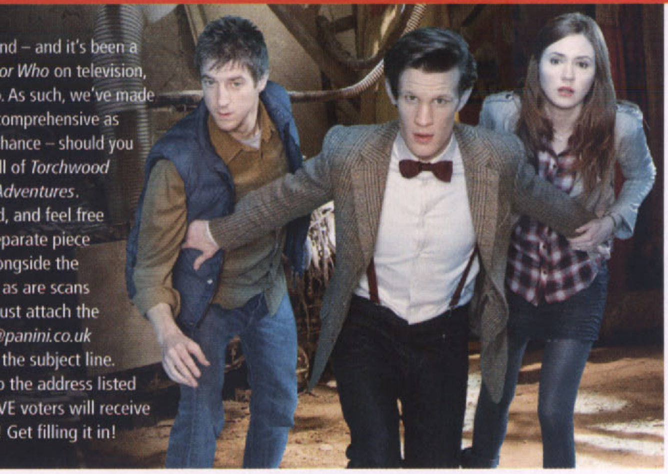
The DWM Season Survey 2011



Another year is at an end – and it's been a bumper year for *Doctor Who* on television, in print, and on audio. As such, we've made this year's survey as comprehensive as possible, including a chance – should you wish! – to vote for all of *Torchwood* and *The Sarah Jane Adventures*.

Fill in each category as instructed, and feel free to add additional comments on a separate piece of paper. The best will be printed alongside the results. Photocopies are acceptable, as are scans of the form attached to an email – just attach the scan to an email and send to *dwm@panini.co.uk* with 'DWM Season Survey 2011' in the subject line. Otherwise send your form by post to the address listed at the end of the form. A random FIVE voters will receive a year's free subcscription to **DWM**! Get filling it in!

TELEVISION

Best Doctor Who Story 2011

Give a mark out of 10 to each of the following stories from the last year's worth of *Doctor Who*, with 10 meaning 'Amazing!' and 1 meaning 'Awful!' But please remember...

DON'T give different marks for each episode of a two-part stoy, we want your overall score.

DON'T rank the stories in order of preference – you can give the same score to as many stories as you wish.

DON'T just tick one box for your overall favourite.

- ☐ **A Christmas Carol**
- ☐ **The Impossible Astronaut/Day of the Moon**
- ☐ **The Curse of the Black Spot**
- ☐ **The Doctor's Wife**
- ☐ **The Rebel Flesh/The Almost People**
- ☐ **A Good Man Goes to War**
- ☐ **Let's Kill Hitler**
- ☐ **Night Terrors**
- ☐ **The Girl Who Waited**
- ☐ **The God Complex**
- ☐ **Closing Time**
- ☐ **The Wedding of River Song**
- ☐ **The Doctor, the Widow and the Wardrobe**

Best Writer 2011

Nominate your favourite writer from this year's episodes. Choose from **Steven Moffat** (*A Christmas Carol, The Impossible Astronaut/Day of the Moon, A Good Man Goes to War, Let's Kill Hitler, The Wedding of River Song, The Doctor, the Widow and the Wardrobe*); **Steve Thompson** (*The Curse of the Black Spot*); **Neil Gaiman** (*The Doctor's Wife*); **Matthew Graham** (*The Rebel Flesh/The Almost People*); **Mark Gatiss** (*Night Terrors*); **Tom MacRae** (*The Girl Who Waited*); **Toby Whithouse** (*The God Complex*); **Gareth Roberts** (*Closing Time*)

▶

Best Director 2011

Nominate your favourite director from this year's episodes. Choose from **Toby Haynes** (*A Christmas Carol, The Impossible Astronaut/Day of the Moon*); **Jeremy Webb** (*The Curse of the Black Spot, The Wedding of River Song*); **Richard Clark** (*The Doctor's Wife, Night Terrors*); **Julian Simpson** (*The Rebel Flesh/The Almost People*); **Peter Hoar** (*A Good Man Goes to War*); **Richard Senior** (*Let's Kill Hitler*); **Nick Hurran** (*The Girl Who Waited, The God Complex*); **Steve Hughes** (*Closing Time*); **Farren Blackburn** (*The Doctor, the Widow and the Wardrobe*)

▶

Best Male Guest Star 2011

Nominate your favourite three guest performances by a male actor. Possible nominations include **Michael Gambon** (Kazran), **Danny Horn** (Kazran), **Mark Sheppard** (Canton), **Stuart Milligan** (Nixon), **Peter Banks** (Doctor Shepherd), **Hugh Bonneville** (Henry Avery), **Oscar Lloyd** (Toby Avery), **Mark Bonnar** (Jimmy), **Marshall Lancaster** (Buzzer), **Leon Vickers** (Dicken), **Dan Starkey** (Strax), **Simon Fisher-Becker** (Dorium), **Danny Sapani** (Manton), **Albert Welling** (Hitler), **Philip Rham** (Zimmerman), **Richard Dillane** (Carter), **Daniel Mays** (Alex), **Jamie Oram** (George), **Dimitri Leonidas** (Howie), **Daniel Pirrie** (Joe), **David Walliams** (Gibbis), **James Corden** (Craig), **Ian McNeice** (Churchill), **Maurice Cole** (Cyril), **Bill Bailey** (Droxil), **Alexander Armstrong** (Reg). *(Please note, series regulars Matt Smith and Arthur Darvill are exempt from this category.)*

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Best Female Guest Star 2011

Please nominate your favourite three guest performances by a female actor. Possible nominations include **Katherine Jenkins** (Abigail), **Frances Barber** (Kovarian), **Suranne Jones** (Idris), **Sarah Smart** (Jennifer), **Raquel Cassidy** (Cleaves), **Christina Chong** (Lorna), **Catrin Stewart** (Jenny), **Neve McIntosh** (Vastra), **Nina Toussaint-White** (Mels), **Amara Karan** (Rita), **Lynda Baron** (Val), **Holly Earl** (Lily), **Claire Skinner** (Madge). *(Please note, series regulars Karen Gillan and Alex Kingston are exempt from this category.)*

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Torchwood

Give a mark out of 10 to all 41 episodes of *Torchwood*.

- ☐ **Everything Changes**
- ☐ **Day One**
- ☐ **Ghost Machine**
- ☐ **Cyberwoman**
- ☐ **Small Worlds**
- ☐ **Countrycide**
- ☐ **Greeks Bearing Gifts**
- ☐ **They Keep Killing Suzie**
- ☐ **Random Shoes**
- ☐ **Out of Time**
- ☐ **Combat**
- ☐ **Captain Jack Harkness**
- ☐ **End of Days**
- ☐ **Kiss Kiss, Bang Bang**
- ☐ **Sleeper**
- ☐ **To the Last Man**
- ☐ **Meat**
- ☐ **Adam**
- ☐ **Reset**
- ☐ **Dead Man Walking**
- ☐ **A Day in the Death**
- ☐ **Something Borrowed**
- ☐ **From Out of the Rain**
- ☐ **Adrift**
- ☐ **Fragments**
- ☐ **Exit Wounds**
- ☐ **Children of Earth: Day One**
- ☐ **Children of Earth: Day Two**
- ☐ **Children of Earth: Day Three**
- ☐ **Children of Earth: Day Four**
- ☐ **Children of Earth: Day Five**
- ☐ **The New World**
- ☐ **Rendition**
- ☐ **Dead of Night**
- ☐ **Escape to LA**
- ☐ **The Categories of Life**
- ☐ **The Middle Men**
- ☐ **Immortal Sins**
- ☐ **End of the Road**
- ☐ **The Gathering**
- ☐ **The Blood Line**

The Sarah Jane Adventures

Give a mark out of 10 to all 27 stories from *The Sarah Jane Adventures*, with 10 being the highest score, and 1 the lowest.

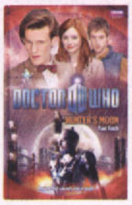
- ☐ **Invasion of the Bane**
- ☐ **Revenge of the Slitheen**
- ☐ **Eye of the Gorgon**
- ☐ **Warriors of Kudlak**
- ☐ **Whatever Happened to Sarah Jane?**
- ☐ **The Lost Boy**
- ☐ **The Last Sontaran**
- ☐ **The Day of the Clown**
- ☐ **Secrets of the Stars**
- ☐ **The Mark of the Berserker**
- ☐ **The Temptation of Sarah Jane Smith**
- ☐ **Enemy of the Bane**
- ☐ **Prisoner of the Judoon**
- ☐ **The Mad Woman in the Attic**
- ☐ **The Wedding of Sarah Jane Smith**
- ☐ **The Eternity Trap**
- ☐ **Mona Lisa's Revenge**
- ☐ **The Gift**
- ☐ **The Nightmare Man**
- ☐ **The Vault of Secrets**
- ☐ **Death of the Doctor**
- ☐ **The Empty Planet**
- ☐ **Lost in Time**
- ☐ **Goodbye, Sarah Jane Smith**
- ☐ **Sky**
- ☐ **The Curse of Clyde Langer**
- ☐ **The Man Who Never Was**

BOOKS

Doctor Who Books: Fiction

From this list of *Doctor Who* books published in 2011, give a mark out of 10 (1 meaning 'Rubbish', 10 meaning 'Brilliant!') Leave blank any you haven't read.

- ☐ **Hunter's Moon**
- ☐ **The Way Through the Woods**
- ☐ **Dead of Winter**
- ☐ **Borrowed Time**
- ☐ **Paradox Lost**
- ☐ **Touched by an Angel**
- ☐ **Doctor Who and the Daleks**
- ☐ **Doctor Who and the Crusaders**
- ☐ **Doctor Who and the Cybermen**
- ☐ **Doctor Who and the Abominable Snowmen**
- ☐ **Doctor Who and the Auton Invasion**
- ☐ **Doctor Who and the Cave Monsters**
- ☐ **The Silent Stars Go By**
- ☐ **Heart of Stone/Death Riders**
- ☐ **The Good, the Bad and the Alien/System Wipe**
- ☐ **Alien Adventures**
- ☐ **Sightseeing in Space**



Doctor Who Books: Non Fiction

Tell us your favourite three *Doctor Who* non fiction books published in 2011. Some suggestions include the following... *The Dalek Handbook*, *Time Unincorporate Vol 3*, *Timelink Volumes 1* and *2*, *The Man Who Invented the Daleks* (Terry Nation biography), *Doctor Who: The Encyclopedia*, *The Brilliant Book 2012*, *Elisabeth Sladen: The Autobiography*, *The Big Finish Companion Vol 1*. There were many others, of course, so feel free to nominate your own choices.

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The DWM Season Survey 2011

AUDIOS

Doctor Who Audio Dramas
(Big Finish)

From this list of *Doctor Who* audio dramas – and spin-off dramas – released by Big Finish in 2011, give each a mark out of 10, leaving blank any that you haven't listened to.

- ☐ **The Crimes of Thomas Brewster**
- ☐ **The Feast of Axos**
- ☐ **Industrial Evolution**
- ☐ **Heroes of Sontar**
- ☐ **Kiss of Death**
- ☐ **Rat Trap**
- ☐ **Robophobia**
- ☐ **Recorded Time and Other Stories**
- ☐ **The Doomsday Quatrain**
- ☐ **House of Blue Fire**
- ☐ **The Silver Turk**
- ☐ **The Witch from the Well**
- ☐ **Army of Death**
- ☐ **Peri and the Piscon Paradox**
- ☐ **The Perpetual Bond**
- ☐ **The Forbidden Time**
- ☐ **The Sentinels of the New Dawn**
- ☐ **Ferril's Folly**
- ☐ **The Cold Equations**
- ☐ **Tales from the Vault**
- ☐ **The Rocket Men**
- ☐ **The Memory Cheats**
- ☐ **The Many Deaths of Jo Grant**
- ☐ **The First Wave**
- ☐ **Beyond the Ultimate Adventure**
- ☐ **Prisoner of the Sun**
- ☐ **Lucie Miller**
- ☐ **To the Death**
- ☐ **Thin Ice**
- ☐ **Crime of the Century**
- ☐ **Animal**
- ☐ **Earth Aid**
- ☐ **The Elite**
- ☐ **Hexagora**
- ☐ **The Children of Seth**
- ☐ **Gallifrey IV**
- ☐ **Jago and Litefoot: Series Three**
- ☐ **The Companion Chronicles: The Specials**
- ☐ **Short Trips - Volume II**
- ☐ **Short Trips - Volume III**
- ☐ **Short Trips - Volume IV**
- ☐ **The Five Companions**
- ☐ **Bernice: Epoch**

DOCTOR WHO
RECORDED TIME
FULL CAST AUDIO DRAMA

Doctor Who Audio Releases
(AudioGO)

From this list of *Doctor Who*, *Torchwood* and *Sarah Jane Adventures* audios, released by AudioGO during 2011, give each a mark out of 10, leaving blank any that you haven't listened to.

- ☐ **Genesis of the Daleks**
- ☐ **The War Games**
- ☐ **Inferno**
- ☐ **The Ribos Operation**
- ☐ **The Stones of Blood**
- ☐ **Ghost Light**
- ☐ **Daleks: The Chase**
- ☐ **Fury from the Deep**
- ☐ **The Gemini Contagion**
- ☐ **The Hounds of Artemis**
- ☐ **Eye of the Jungle**
- ☐ **Blackout**
- ☐ **Serpent Crest 1: Tsar Wars**
- ☐ **Serpent Crest 2: The Broken Crown**
- ☐ **Serpent Crest 3: Aladdin Time**
- ☐ **Serpent Crest 4: The Hexford Invasion**
- ☐ **Serpent Crest 5: Survivors in Space**
- ☐ **The BBC Radio Episodes**
- ☐ **The Lost TV Episodes - Collection Three**
- ☐ **The Sarah Jane Adventures: Children of Steel**
- ☐ **The Sarah Jane Adventures: Judgement Day**
- ☐ **Torchwood: Department X**
- ☐ **Torchwood: Ghost Train**
- ☐ **Torchwood: The Lost Files**

DOCTOR WHO
STARRING TOM BAKER
THE BROKEN CROWN

DVDS

Favourite Release of 2011

From the following list of *Doctor Who*, *Torchwood* and *Sarah Jane* DVDs, released in 2011, give your top three favourites:

A Christmas Carol, *Meglos*, *The Mutants*, *The Ark*, *Mara Tales* (*ie Kinda/Snakedance*), *Revisitations 2* (*ie The Seeds of Death/Carnival of Monsters/Resurrection of the Daleks*), *Planet of the Spiders*, *Mannequin Mania* (*ie Spearhead from Space/Terror of the Autons*), *Frontios*, *Earth Story* (*ie The Gunfighters/The Awakening*), *Paradise Towers*, *The Sun Makers*, *Day of the Daleks*, *Series 6 – Part 1*, *Colony in Space*, *Series 6 – Part 2*, *Torchwood: Miracle Day*, *Torchwood: Series 1-4*, *The Sarah Jane Adventures: The Complete Fourth Series*, *Doctor Who: The Complete Sixth Series*.

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Favourite Special Feature

Choose your three favourite bonus features from any of the DVDs listed above.

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DOCTOR WHO MAGAZINE

Favourite Regular Issue

What were your favourite three issues of **DWM** from 2011? Choose from issues 430-442 inclusive.

1 2 3

Favourite Special Edition

What was your favourite Special Edition of **DWM**? Choose from Special Editions 28 (*The Sarah Jane Companion – Volume Two*), 29 (*The Eleventh Doctor – Volume Three*), and 30 (*The Eleventh Doctor – Volume Four*).

▶

Favourite Cover

What were your favourite three **DWM** covers from 2011? Choose from issues 430-442 and Special Editions 28-30.

1 2 3

Favourite Comic Strips

Give a mark out of 10 to each of the following **DWM** comic strips published during 2011...

- ☐ **The Screams of Death (430-431)**
- ☐ **Do Not Go Gentle Into That Good Night (432)**
- ☐ **Forever Dreaming (433-434)**
- ☐ **Apotheosis (435-437)**
- ☐ **The Child of Time (438-441)**

Favourite Interview

Nominate your favourite 2011 **DWM** interviews. Choose from:

Matt Smith (430), **Karen Gillan** (430), **Toby Haynes** (430), **Nicola Bryant & Nev Fountain** (430), **Mark Gatiss** (431), **Janet Fielding** (431), **David Tennant** (432), **Toby Whithouse** (432), **Andrew Smith** (432), **Steven Moffat** (433), **Geoffrey Beevers** (433), **Neil Gaiman** (434), **Hugh Bonneville** (434), **Alex Kingston** (435-436), **Suranne Jones** (435), **Trevor Baxter & Christopher Benjamin** (435), **David Tennant** (436), **Albert Welling** (438), **David Walliams & Matt Smith** (438), **Jane Espenson** (438), **Bill Pullman** (438), **Tom Price** (438), **Gareth Roberts** (439), **David Walliams** (439), **Tom MacRae** (439), **Elisabeth Sladen** (440), **Brian & Sadie Miller** (440), **Tom Baker** (440), **David Tennant** (440), **Matt Smith** (440), **Marcus Wilson** (441), **Steve Hughes** (441), **Bill Bailey** (442), **Arabella Weir** (442), **Maurice Cole** (442), **Holly Earl** (442), **Alexander Armstrong** (442).

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Favourite Special Feature

From the following list of **DWM** special features published in 2011, please list your three favourites:

Licence 2|entertain! (430), **40 People Every Doctor Who Fan Should Follow on Twitter** (430), **Come Fly With Me!** (The *Doctor Who* Experience, 431), **To the Death!** (The Eighth Doctor Audio Adventures, 431), **Gallifrey & Beyond** (*Gallifrey IV*, 432), **The Watcher's Guide to the Master** (432) **Keeping it Confidential** (*Doctor Who Confidential*, 433), **21 Years in the Making!** (*The Lost Stories* – The Seventh Doctor, 433), **Astral America!** (*The Impossible Astronaut/Day of the Moon*, 434), **Elisabeth Sladen Obituary** (435), **Sins of the Flesh!** (*The Rebel Flesh/The Almost People*, 435), **Splendid Chap... All of Him** (Nicholas Courtney tribute, 436), **Remembering Nicholas Courtney** (436), **The Last Post** (Nicholas Courtney profile, 436), **Alive and Kicking!** (*Torchwood Miracle Day*, 437), **The Doctor Needs You!** (*A Good Man Goes to War*, 437), **Voice of the Daleks** (Roy Skelton Obituary, 437), **Making a Noise!** (Big Finish at 150, 437), **Dawn of a New Day** (*Day of the Daleks*: Behind the Scenes on the DVD Special Edition, 438), **Another 40 People Every Doctor Who Fan Should Follow on Twitter** (438), **Favourite Worst Nightmare** (*The God Complex*, 439), **Regenerate and Carry On** (*Let's Kill Hitler*, 439), **Remembering Elisabeth Sladen** (440), **The Last Sarah Jane Adventures** (440), **The Doctor's Best Friend** (Elisabeth Sladen profile, 440), **2nd Helping** (*Serpent Crest*, 441), **Analytical... Inspirational... Confidential!** (*Doctor Who Confidential*, 441), **The DWM Review of 2011** (442), **The Watcher's Guide to Christmas** (442).

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Favourite Regular Features

Please give the rgular sections of **DWM** a score out of 10 (10 meaning 'love it!' and 1 meaning 'hate it!')

- ☐ **Production Notes**
- ☐ **Gallifrey Guardian**
- ☐ **Public Image**
- ☐ **Beyond the TARDIS**
- ☐ **Episode Previews**
- ☐ **Galaxy Forum**
- ☐ **The Comic Strip**
- ☐ **The Fact of Fiction**
- ☐ **The DWM Review**
- ☐ **Countdown to 50!**
- ☐ **The Time Team**
- ☐ **A Battle of Wits**
- ☐ **Crossword**
- ☐ **Competitions**
- ☐ **Coming Soon...**
- ☐ **Watcha!**

DOCTOR WHO
THE CHRISTMAS NUMBER
DOCTOR WHO MAGAZINE

And Finally...

FAVOURITE DOCTOR!

We want to know your top three favourite Doctor Whos! Name your favourite Doctors, in order of preference, below...

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YOUR DETAILS

Name: ....
Address:...
....
....

Age: .... I've been a **DWM** reader since (state year): .....

Send your completed forms to **DWM Season Survey 2011, Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. The closing date for all forms is 31 March 2012.

NEXT ISSUE...

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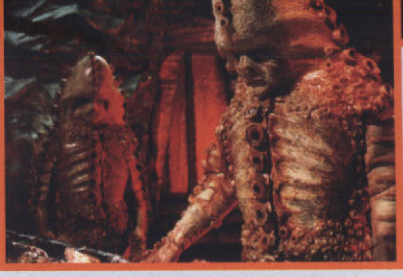
DOCTOR WHO MAGAZINE



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SOME THINGS ARE WORTH THE WAIT

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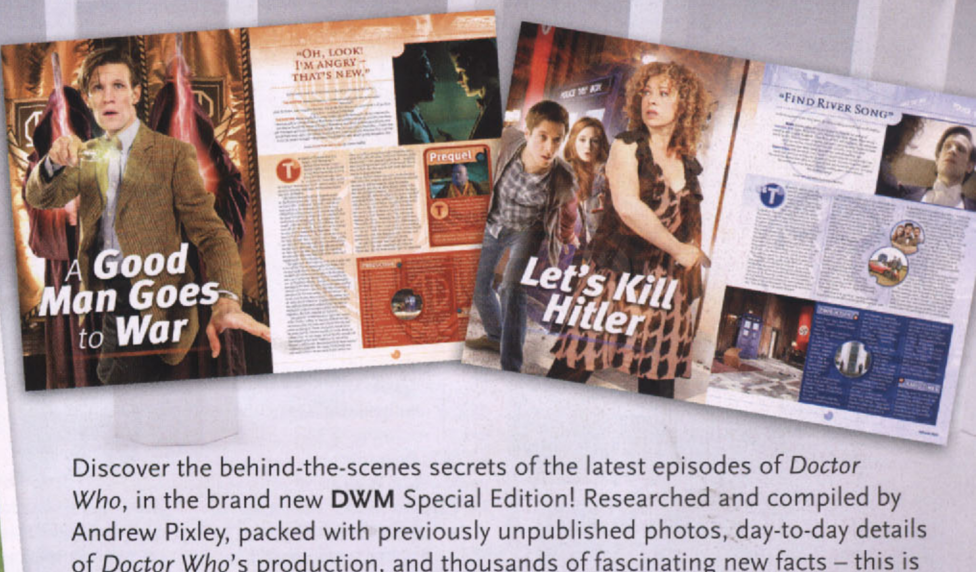

A Good Man Goes to War
"OH, LOOK! I'M ANGRY – THAT'S NEW."
Prequel
Let's Kill Hitler
"FIND RIVER SONG"

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WOTCHA!

The page that can punch a fist-sized hole in six-inch armour plate, or take the crystals from a snowflake one by one.

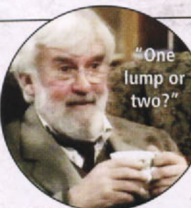
Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS …

#13 A NICE CUP OF TEA

Professor Chronotis is forever offering one. Sergeant Benton specialises in a hot, sweet one. Sarah Jane Smith could murder one. And the newly regenerated Tenth Doctor is brought back to life by one. "A super-heated infusion of free radicals and tannins!" he declares in *The Christmas Invasion*. "Just the thing for healing the synapses!"

You could spend a long time scouring the history of *Doctor Who* before you found anything more profoundly and consistently emblematic of the show's values than a nice hot cup of tea. It's a social lubricant, a reviver, a healer in times of strife. As London quakes beneath alien rule in *The Dalek Invasion of Earth*, Barbara Wright busies herself making tea for the embattled rebels, a point tellingly underlined in the novelisation: "The typically English response to any crisis, thought Barbara with a smile as she poured water into a chipped china teapot." It's a sentiment that continues to ring true decades later: "I'm British – it's how we cope with trauma," observes Rita as she makes tea for the Doctor in *The God Complex*.

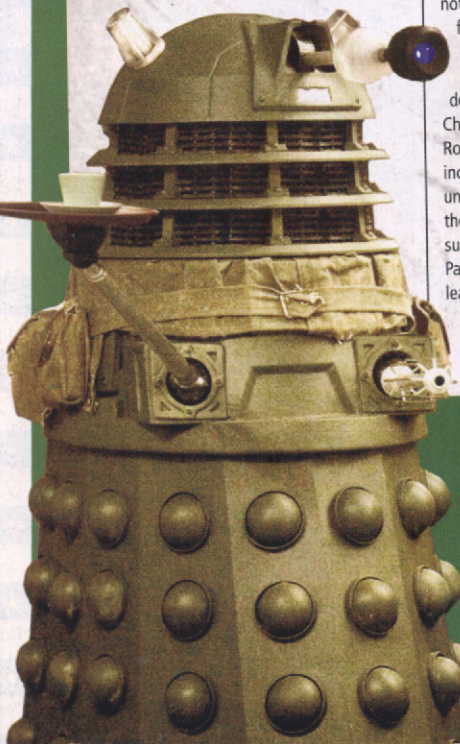

"One lump or two?"

But there's more to it than that. In the Doctor's universe, a cup of tea is an indicator of civilisation, of decency, of humanity. It's the promise of tea that snaps Martha Tyler from her post-traumatic trance in *Image of the Fendahl*, and drags the Brigadier back from his reverie in *Mawdryn Undead*. In the closing scene of *The Talons of Weng-Chiang*, Professor Litefoot's attempt to educate Leela in the social niceties of tea-drinking offers an entertaining perspective on the cosmic gulf that separates them. Even amid the squalid, dehumanising horrors of the trenches in *The War Games*, reassuring mugs of tea are pressed into our heroes' hands.

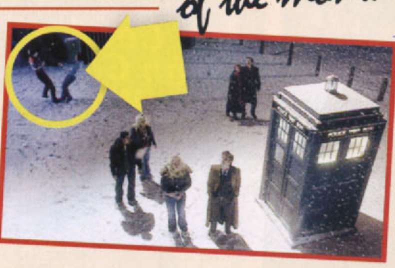
In *Genesis of the Daleks*, the Doctor wryly notes to Harry that no offer of tea is forthcoming in the Kaled bunker, and in *Victory of the Daleks* he makes precisely the same point to the multi-coloured descendants of Davros' progeny. Winston Churchill's Ironsides glide about the War Room chirpily offering cups of tea, and the incongruity is only funny because it underlines the horror of the flipside: this is the precise opposite of how Daleks are supposed to behave. The new Dalek Paradigm is having none of it, leaving a disgruntled Doctor to scoff his Jammie Dodger without an accompanying cuppa. The crucial point isn't that Daleks don't serve tea: it's that, dehumanised monsters that they are, Daleks fundamentally don't *get* tea. And in the Doctor's scheme of things, anyone who doesn't get tea is missing something tremendously important.

Like his maverick compatriot Chronotis, the Doctor's appreciation of tea sets him apart from his own people. In *The Ribos Operation*, he's less interested in Romana's qualifications than in whether she can make tea ("They don't teach you anything useful at the academy, do they?"), and when Gallifrey is threatened by a race of telepathic aliens in *The Invasion of Time*, the Doctor exposes Borusa's mental weakness by unexpectedly chucking tea into the conversation. "Tea?" echoes the nonplussed Chancellor. "Genus *Camellia* in dried form? What's that got to do with the threat from the Vardans?" But that's precisely the Doctor's point. "You're right," realises Borusa. "I wouldn't last a moment. My mind is too easy to read." Thus tea comes to represent the vital spontaneity that the Doctor has always championed. And thus, in the closing moments of *The Awakening*, the Doctor's unappetising description of tea as "a noxious infusion of oriental leaves containing a high percentage of toxic acid" is promptly subverted by the pay-off: "Personally, I rather like it!"

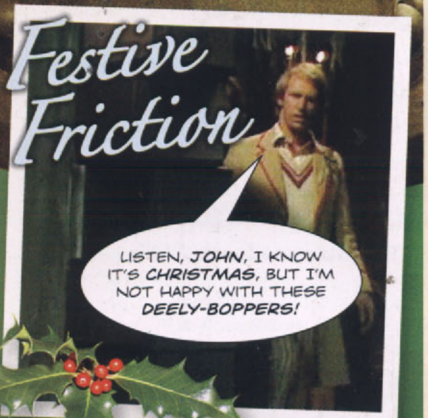
IN A NUTSHELL: Wake up and smell the coffee. (He does that too, actually. In *Planet of the Spiders*.)



SUPPORTING ARTISTS *of the month*



If Christmas is a time for celebration, then being selected to populate the background in the snowy, twinkly, happy-ending scene of a *Doctor Who* Christmas Special is surely a time for utter euphoria. This month's remarkable double-act evidently thought so anyway. We're at the end of *The Christmas Invasion*, and the denizens of the Powell Estate are piling down the stairs and rushing outside to watch the gossamer flakes of the incinerated Sycorax flutter prettily down to planet Earth. Foremost among the throng is an adorable couple, easily identified from the get-go by the chap's garish red zig-zag pullover (I think we can safely assume it's a Christmas present). We first spot them at about 55:18 as they emerge into the great outdoors, gazing heavenwards with an open-mouthed wonderment which even the harshest critic wouldn't dare to describe as underplayed. A few seconds later we cut to a different shot and – oh look! – they emerge through the same doors for a second time. But hey, that's not their fault. In the next shot, they cannily bide their time until the camera is ready to pan from Rose to Jackie, and then with split-second precision they run across the background so that it looks as if the camera is following them. The *coup de grace* arrives as we switch to a lofty crane shot and, as the four principals get on with their dialogue, our two glorious extras embark on a huge, twirly, outrageously upstagey spinning-around dance in the background. French and Saunders, eat your hearts out. Massive applause.


Festive Friction
LISTEN, JOHN, I KNOW IT'S CHRISTMAS, BUT I'M NOT HAPPY WITH THESE DEELY-BOPPERS!

CHRISTMAS TOP TEN

- THE POLLY AND THE IVY
- HAVE YOURSELF A PERI LITTLE CHRISTMAS
- IN THE BLEAK MISS WINTERS
- QUARK! THE GERALD TAYLORS SING
- IN DULKIS JUBILO
- DALEK CUTAWAY IN A MANGER
- I SAW DADDY WATCHING TOOTH AND CLAW
- DING DONG VERITY ON HIGH
- WHEN AN EMPTY CHILD IS BORN
- I'M DREAMING OF A WHITE ROBOT

THE SIX FACES OF DELUSION

Five of these festive facts are slapping their thighs. The other should exit stage left in a puff of green smoke. Tell you what, boys and girls: if you spot the evil magician, why don't you shout out 'Behind you' as loud as you can?

Answer revealed at the bottom of the page. Oh yes it is!

1 During the 1980s, *Doctor Who* producer John Nathan-Turner regularly cast the show's willing stars in regional Christmas pantomimes. The Hampshire location filming for *Revelation of the Daleks* was arranged around the fact that Colin Baker and Nicola Bryant were busy appearing in *Cinderella* at Southampton's Gaumont Theatre.

2 In 1973 John Nathan-Turner wrote and directed a production of *Cinderella* at the Theatre Royal, Drury Lane. The cast included Judi Dench, Peter O'Toole and Bernard Lee.

3 Over Christmas 1966, just after leaving *Doctor Who*, William Hartnell starred as Buskin the Cobbler in a touring pantomime production of *Puss in Boots*. He wasn't in the best of health and his performance was poorly received, *The Stage* describing him as 'little heard and little used'.

4 In 1974 the famously theatre-shy Patrick Troughton made a rare foray into pantomime, as King Rat in *Dick Whittington* at the West Yorkshire Playhouse. The role of Alice Fitzwarren was played by future Harriet Jones star Penelope Wilton.

5 Ian Liston, esteemed by fans of *The Armageddon Factor* for his immortal delivery of the line "Young men are dying for it!", now runs a well-known pantomime production company called Hiss & Boo.

6 When Dalek operator Nicholas Pegg wrote and directed a new adaptation of *Peter Pan* for Nottingham Theatre Royal starring John 'Boycie' Challis as Captain Hook, he surreptitiously incorporated some of Scorby's lines from *The Seeds of Doom* into Challis' dialogue. Nobody noticed.

ANSWERS: page 82 – It's the KKBE newsreader on the Time-Space Visualiser; page 93 – Just for Fun! Bev from *The Christmas Invasion*, Luke Smith, HC Clements, Who knows!; above – The Six Faces of Delusion A resounding cry of "Oh no it isn't!" to number 4. The others are all true.

ADVERTISEMENT FEATURE

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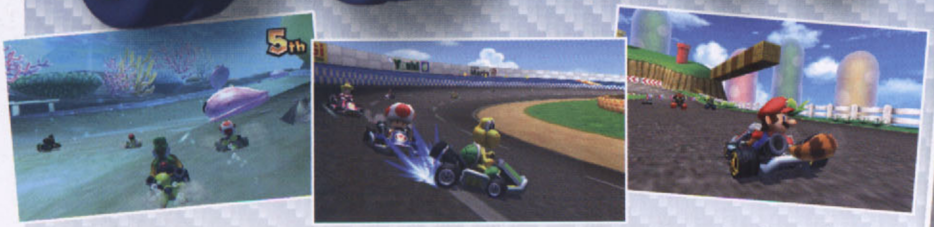

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- Discover new weapons to attack your friends!
- Play online with your friends and create your own online communities!

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*Estimated retail price around £149.99, previously around £189.48. Prices are decided by retailers and will vary

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